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[In the Capitoline, Rome. See article on page 6]

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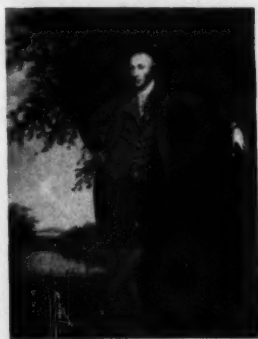
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### What They Say

#### Promoting Art in America—

"I have watched your extraordinary growth with interest and believe that you are doing a great deal to promote an interest in the arts of the country. Please accept my renewed congratulations."—Russell A. Plimpton, Director, Minneapolis Institute of Arts.

#### "The Finest of All"—

"I do not want to miss a single copy of this finest of all art publications."—Adolph Treidler, New York.

#### Commends the English "Revolt"—

"I want to register my approval of the article in one of your recent issues—front page—regarding the English revolt against Modernism. Nothing has pleased me so much in your magazine, and I've had it since the beginning. I am a progressive, but do not see why we should jump off the brink that marks the boundary of reason with the hideous and abnormal. It is time sane people rose up against it. I credit the moderns with one advance, and that is bringing to the consciousness of artists the value of pattern and design in painting, which has been too much ignored before; and breaking away from too much of a literal viewpoint; but the change may be achieved without degrading nature."—Kate T. Cary, Prescott, Ariz.

#### Will Grow Bigger and Better—

"THE ART DIGEST to my mind is the best art magazine covering international art news published. I am sure that under your leadership it will grow bigger and better."—Xavier J. Barile, New York.

#### Approves the "Praise Letters"—

"Congratulations on THE ART DIGEST's new dress and the grace that bid you print even just a few of the praise letters. It is a satisfaction to see all that we think of the magazine put into print."—Katharine J. Hunley, Redlands, Cal.

#### Fills Art Critic's Need—

"I have come to appreciate THE ART DIGEST as the most informative and interesting of art journals now being published. Acting in the capacity of art reviewer for the Pasadena Star-News, I find THE ART DIGEST of immense worth to me in my work. You are to be congratulated on the fine standard you have attained. That the journal will continue to expand in usefulness and quality is certain under your leadership and I take much pleasure in expressing here my own appreciation for the work you are accomplishing in the cause of art."—Alex. Inglis, Art Critic, Pasadena Star News.

#### Has an Artistic "Kick"—

"I feel as if I had a personal interest in your paper. It is a little gem. My students are delighted with THE ART DIGEST, and when it appeals to the girl of college preparatory age, as well as to adults interested in art, it must have a real artistic 'kick,' and that is a compliment of sorts."—May Williams, Pittsburgh, Pa.

#### Filling a Real Need—

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### Praise from Mr. Minnegerode—

"It is a paper which I consider indispensable to us and to the work we are trying to accomplish. It is also a publication of the greatest value to all art institutions and individuals interested in the development of the fine arts."—C. Powell Minnegerode, Director, Corcoran Gallery of Art.

### Crying for Fulfillment—

"I certainly consider THE ART DIGEST indispensable. I have found it so useful that I anticipate its coming and look forward to reading it. It fills a need which was crying for fulfillment and meets the most exacting of requirements too. Every article is valuable and the non-commercial spirit is most commendable."—Mrs. C. E. Curry, San Francisco, Cal.

### "Backwards and Forwards"—

"I read each number through, backwards and forwards, again and again till I almost wear them out, and a much more expensive art publication lies on the table untouched."—Clara Sargent, Cleveland, O.

### "In Love with His Work"—

"It seems to me that THE ART DIGEST is very much of an improvement in art magazines. One feels that the editor is in love with his work, and only interested in providing the best magazine possible for his patrons. The reasons for my liking THE ART DIGEST are: First, its attitude to art in general; it is not biased. Second, it is small in size and yet it seems to have plenty of 'matter.' Third, it does not seem so 'big' that it cannot get a bit of that personal or intimate flavor which most prosperous magazines appear to lack."—Walter Louis White, Instructor, New York School of Water Color Painting.

### "Has Maintained Its Standard"—

"I am glad to be able to tell you that your magazine has maintained its standard and kept true to the policy you first outlined. When I received the initial number it struck me as the first magazine I had ever felt inclined to subscribe for, and I wondered if the same quality would be sustained. You have succeeded in doing that admirably."—H. W. Tomlinson, Taconic, Conn.

### "No Other So Well Informed"—

"I know of no other art magazine that is so well informed and is so well condensed in so many interesting topics of art."—Gaetano Cecere, New York.

### "The Most Satisfactory"—

"The magazine has been the most satisfactory publication that I consult in my endeavor to keep in touch with the art situation throughout the world. I have always felt that the average art magazine was so hampered either by bias or narrow opinion that the articles published, except those of a purely historical nature, were worse than useless."—Herbert B. Tschudy, Brooklyn Museum.

### Would Feel Behind the Times—

"THE ART DIGEST covers a field that no periodical does. I should feel 'behind the times' indeed without it."—Mary L. Hall, Art Instructor, Western College for Women, Oxford, O.

### Congratulations—

"I find it most interesting and you certainly are to be complimented on turning out such an attractive art magazine."—Jaime E. Carret, New York.

### It Climbs Mountains—

"I have enjoyed very much having THE ART DIGEST come to me up here in the mountains—it keeps me in touch with the art world, and makes me feel dependant over all the art exhibitions that I am missing."—Helen Curtis, Callicoon, N. Y.

### In Contents and Appearance—

"The magazine is very well designed from the standpoint of relationship between text and illustrations and between leading articles and shorter articles. I notice particularly the spacing of all this on the page and as regards spacing when two pages appear opposite each other on opening the magazine. The articles themselves are not only of current and permanent interest, but unusually often the type of thing which I have not been able to find elsewhere."—Reginald Poland, Director, Fine Arts Gallery of San Diego.

### "Going by Leaps"—

"Congratulations! THE ART DIGEST's circulation is going by leaps. It is a satisfaction to see your magazine with each number unfold and grow in interest."—Alice Merrill Horne, Salt Lake City.

### Praise from Santa Barbara—

"Yours is the most vitally interesting and important of modern art magazines."—Frank Morley Fletcher, Director, School of the Arts, Santa Barbara, Cal.

### Inventing "a Skimmer"—

"It seems to me if you can make such a publication go, you will have come very close to inventing a skimmer that will dip up a very large proportion of the cream of the art world in both news and advertising, and you have my heartiest good wishes for success."—Arthur Stanley Riggs, Editor, Art and Archaeology.

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OPINION OF THE WORLD

European Editor  
H. S. CIOLKOWSKI  
26, rue Jacob, Paris

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Number 3

## Modernists Halfway Capture the Corcoran Gallery's Biennial



"Summer," by Bernard Karfiol. First William A. Clark prize at the Corcoran Biennial.



"Landscape," by Henry Lee McFee. Fourth William A. Clark prize at the Corcoran.

The Corcoran Gallery's biennial—the eleventh in the series—was opened to the public on Oct. 29 in Washington, and it ought to please everybody or nobody. The critics agree that it is representative of all tendencies in contemporary American painting; and the four William A. Clark prizes were divided evenly between conservatives and radicals. The first and fourth prizes went respectively to Bernard Karfiol and Henry Lee McFee, both of whom classify as modernists, and the second and third to Eugene Speicher, who paints in the older Renoir tradition, and to Frederick C. Frieske, impressionist of the Monet school. Even by arithmetic the honors are even: 1 plus 4 equals 5; 2 plus 3 equals 5. Could anything be fairer? THE ART DIGEST reproduces each of them on this page.

Leila Mechlin, secretary of the American

Federation of Arts, is also the art critic of the Washington Star. "These exhibitions in the past have generally been regarded as conservative," she says, "but the present exhibition is distinctly modern, up to date and affords excellent opportunity to estimate present-day tendencies and accom-

plishments. The modernist movement has in recent years not only attracted attention and created discussion but has caused dissension and alarm, the last among those who cling to tradition and fear its menacing ugliness. But it is not so fearsome a monster as some have supposed, and, try as they

### A Birthday

With this issue THE ART DIGEST is two years old. It has been so successful, both in circulation and in advertising, that many will consider its day of striving is over—that it is now ready to settle back as a well established periodical with certain definite policies and a routine role to fill.

But this is far from being the case. The magazine has gone but a single step on its way of usefulness. It will never reach the maximum of its development as a social instrument until it has attained the "saturation point" (as publishers say) in circulation, and is stirring art interest and helping art understanding in the greatest possible number of Americans. As long as there is a single person in the United States who ought to read it and who does not, THE ART DIGEST in this measure fails in its mission.

In its first year the magazine's fate was solely in the hands of its readers—the limited number of art lovers whom it had been able to reach. They supported it unselfishly, magnificently. In the second year the art dealers came to their aid. This brought a very real danger: for art dealers have become used to the tradition that periodicals in which they advertise must boost their wares. THE ART DIGEST was founded on a different principle, that of fairness and non-commercialism. Some of the dealers understood this and sympathized; others have been slow to see that if THE ART DIGEST sold its editorial columns for advertising favors it would be worthless alike to reader and to advertiser.

So now, on its third birthday, THE ART DIGEST earnestly appeals both to its readers and to the art dealers of the world to understand its ideals and to help it to a maximum of usefulness. The idea of service has fired its editor and founder to do this thing. He asks that you help him keep the iron white hot until the instrument is forged—completely.

—PEYTON BOSWELL.



"Frances," by Frederick C. Frieske. Third Clark prize at Corcoran.



"Girl in White Dress," by Eugene Speicher. Second Clark prize at Corcoran.

## Stuart's Magnificent "Bainbridge" Shown

While the lines of the United States frigate Constitution are familiar to almost everyone, lineaments of the commander of the vessel in its great fight with the British frigate Java are known to hardly anyone. Stuart's portrait of him has been closely held by the descendants of Commodore William Bainbridge.

The Macbeth Gallery and Babcock Galleries, New York, have now jointly purchased the picture from its latest owner, and it is now being shown at Macbeth's. The only previous public showing was at the Boston Museum in 1924. The best reproduction of it is a mezzotint by John Sartain, used as a frontispiece to "American Naval Biography," published in 1884. The original is recorded in the descriptive list of Gilbert Stuart's works compiled by the late Lawrence Park, and is reproduced.

Here, evidently, was a subject worthy of Stuart's art at its best, and the photograph, herewith reproduced, shows the portrait to be in perfect condition. Not since the acquisition a year ago of Stuart's "Jefferson," obtained in Scotland for an American collector, has there been a change of ownership



"Commodore Bainbridge," by Gilbert Stuart.

of an example of the American master's work that approaches in charm of execution this portrayal of the handsome naval officer.

may, the so-called modernists cannot completely shake off or escape tradition.

"The jury of selection and award for this exhibition was composed of five conservative artists—Charles W. Hawthorne, Karl Anderson, Ernest L. Blumenschein, Adolphe Borie and Aldro T. Hibbard—but had they all been modernists they could not have been more hospitable to the exponents of the new movement, even to the giving of the much coveted awards.

"The modernist movement supposedly was a revolt from impressionism and at the same time from things tangible, an effort to return to the simplicity of the primitive and to enlarge the sphere of the artistic expression, taking it into the realm of the abstract. But, curiously enough, the modernists of yesterday have become the realists of today and such modernism as we find in this exhibition for the most part sets before us facts, often ugly facts. Furthermore, the manner of expression is both bald and bold. But there is no chance for misunderstanding: 'he who runs may read,' and the pronouncement made is sufficiently vital to be memorable.

"There are those who say that the modernist movement in art reflects contemporary life, and so it may, but just as contemporary life has its strength and beauty, its intense vitality and new significance, so this movement is young and strong and by no means bad—simply unformed. Because our eyes are not accustomed to the new idiom it is possible when first seeing the exhibition at the Corcoran Gallery, now set forth, to be chiefly impressed by the bizarre and the ugly, the unusual and the strange. But the fact is that more than half of the pictures in this exhibition are traditional enough to satisfy the most conservative, and are works possessing great beauty both in subject and manner of rendering."

Then Miss Mechlin goes on a tour of the exhibition, to the extent of three columns, describing and evaluating many of the 347 paintings by 255 different artists. The consensus of other writers was that undoubtedly the assemblage is, as a whole, "the most

## 130 Stuarts Shown

One of the largest collections of Stuart portraits ever assembled went on view at the Boston Museum Oct. 24, and will be continued there until Dec. 9. The display fills the huge Renaissance court and overflows into other galleries and corridors. In the court are hung about eighty works, and fifty more are seen elsewhere in the museum. Most of those in the larger gallery were loaned for the centennial show, and for the greater part they come from local families, descendants of the sitters. The remainder are from the great collection of Stuarts owned by the museum.

The exhibition was exceeded in numbers only by the display of over 200 portraits by the artist in Boston a few months after his death in 1828, which was held for the purpose of raising funds to return the nearly destitute widow and four daughters to their former home in Newport, R. I. For every cent that a Stuart work brought then, dollars would be paid now by collectors and art institutions. Among the exhibits this year is Stuart's first portrait, done at the age of 12, a small, squarish picture labeled "Portrait of a Man," lent by the Essex Institute of Salem. Though hardly in the class of great pictures, it is a most interesting "artist's document."

The exhibition also contains the last portrait by Stuart, that of Mrs. John Forrester (Charlotte Story), of which he painted only the head, the rest being finished by his daughter Jane. The Essex Institute also lent this picture. Other portraits include those of Commodore Perry, Gen. Henry Knox, Nathaniel Bowditch, Abraham Touro, Josiah Quincy, Gov. James Sullivan, Thomas Jefferson, Mrs. Richard Yates, and Miss Sally Patten, one of the few child portraits ever done by the artist. Also on view is John Neagle's portrait of Stuart, lent by the Boston Athenaeum.

vital, and the most colorful, of any biennial held so far." It will continue until December 9.

## 400 Years of Paolo

Venice celebrated with much enthusiasm the fourth centennial of Paolo Veronese's birth. "Her adopted child," the city of the doges called the painter, whose glory illumined the fifteenth century. The celebration began with a requiem mass and an absolution in the church of San Sebastian, which the artist embellished, and where he wished "to sleep the great sleep."

Beginning at half past eight the dignitaries began to arrive at the church by shallop and gondola. Among them were Count Volpi, Count Orsi, podesta of Venice; Commander Raffaldi, podesta of Verona; Signor Leicht, under secretary of state for public instruction, and other civil and military officials, preceding Crown Prince Humbert of Savoy. The prince went immediately to the tomb of the painter, where the podesta had placed a crown of laurels; thence he proceeded to the bust of the artist, where he assisted at the ceremony of absolution. A multitude of lights bathed with a warm radiance the frescoes and the ceiling decorations of the master.

Sixteenth century music helped to give an appropriate atmosphere. Then the ceremonies were transferred to the Fine Arts Academy, where a large hall was consecrated entirely to the works of Veronese. But the most important celebration was at the ducal palace, in the hall of the Grand Council, which was sumptuously decorated. An oration was delivered by Ugo Ojetti, well known art authority. "The ideal of the Renaissance," he said at the climax, "found its perfect expression in Veronese, a painter who seemed to have more than any other the lightness of hand, the freshness of fancy, the surety of touch truly masterful, even to pompous abundance."

[See book reviews on page 24]

## Bronze Zeus Is Found

A bronze statue of Zeus, dating from about the fifth century B. C., was discovered off the Isle of Euboea by Greek dealers in antiquities. A dispatch to *Comadina*, Paris, said that it was one of the finest of the ancient works, although the arms were missing. One of the arms was brought up from the depths by divers a little later, and the other was found in the same place some years ago and is now in the museum of Athens.

The department of antiques of the Greek government claimed the statue as soon as it was in the motor boat of the dealers, and they had to surrender it.

## Petrarch's House a Museum

A little house with a narrow loggia at Vaucluse, near Avignon, is supposed to be the place where Petrarch spent the last years of his life, and wrote his immortal poems to Laura. It was opened in October as a museum, in the presence of delegates from the principal literary institutions of France, representatives of Petrarch societies, and visitors from Italy and Belgium. A local factory bought the house two years ago and presented it to the University of Aix-Marseilles.

## American Mural for German Boat

Frank Nuderscher arrived in Hamburg late in October to help install in the new Hamburg-American liner *St. Louis* his large decoration entitled "The Spirit of St. Louis." The steamer is named in honor of the artist's home town.



## Critics at Carnegie

That modernism has won another victory at the Carnegie International, but that it is a modernism in danger of becoming academic, seems to be the consensus among even those critics who champion, or lean toward, radical art. Thus C. J. Bulliet says, in the *Chicago Evening Post*, that "the victory is less real than apparent. Derain undoubtedly dominates art in Paris today—but so once did Bouguereau. Derain's accomplishments are just as undoubtedly in the 'modernistic' trend—but Paris 'modernism' is in the process of congealing into a new academism, with M. Derain as the commanding figure.

"Derain is credited with an intellect as brilliant as Picasso's, and his work bears out the claim. But it is an intellect that arranges and orders rather than creates. Derain knows and can use every method that Picasso has invented, but more particularly is he the master of the technique that Cézanne laboriously and blunderingly brought to light.

"Derain is doing for Cézanne (or to him) what the Carracci did to Raphael and Correggio. That is to say, he is reducing him to a system that can be taught—a system, moreover, that will rob 'modernism' of all its terrors. It's a rare 'fraid cat' even now who can get unduly alarmed at the 'modernism' of Derain. The victory of Derain at Pittsburgh is thus 'academic'—the new 'academy' that has supplanted in France and on the continent in general the 'academy' of the once mad, fantastic rebel, Claude Monet."

Henry McBride came to a similar conclusion in the *New York Sun*: "André Derain won the prize. True enough. But he won it with a picture that is not in the least modernistic. It is a still-life study of wild fowl, posed on a table, with a gun. The composition is very sure and the brush work is the same. The date of it is non-decipherable, but quite evidently the work is an early one when the artist was still in allegiance to the Ecole Normale, in which he was educated. It might have been painted by our own Twachtman when the latter was young. That's how modern it is."

At this point it may be remarked that the Derain has been acquired for the permanent collection of the Institute. Mr. Saint-Gaudens, the director, in announcing the purchase, said the prize had been awarded by unanimous vote of the jury. The picture had been priced by the artist at \$13,000.

But Mr. McBride finds comfort in the fact that "the tendency of the exhibition as a whole is clearly and openly toward modernism. Prominently placed in the French section are three flagrant and forceful examples of Picasso's manner, two of them being daringly abstract. Flanking these on either side are abstract paintings by Georges Braque and Marcel Gromaire. No such showing of the new things has ever before been made in Pittsburgh. There are also three by Marie Laurencin. Take it or leave it, but there is modern French art for you. Pittsburghers now may know the art that the young intellectuals of France consider heroic and epochal. . . . The most significant concession, perhaps, is the admission of Gromaire. . . . Gromaire is rugged, forceful and challenging. His art has the uncouthness of peasant expression and as yet the recognition of him has not come from fashionable quarters of the town. But the Latin Quarter and certain fearless connoisseurs are convinced he has genius."

"But the other nations seem exceedingly

## Who Will Fathom the Mystery of Sims?



Two paintings in the group of five by Charles Sims at Carnegie Institute. Left, "Here Am I"; right, "Man's Last Pretense of Consummation in Indifference."

By all means the most interesting feature of the Carnegie International is the group of five paintings by Charles Sims, English artist, who changed almost in a twinkling from a conservative painter of fashionable portraits and head of the Royal Academy's art school, to a modernist and a mystic—then committed suicide. These works were the sensation of last spring's exhibition of the Royal Academy.

Did brooding on the problems of art drive Sims insane? He was one of the most successful of artists in the monetary sense. Commissions with fat fees were his without asking. But one day early last spring he packed up these five pictures, sent them to the Royal Academy, posted off to the country, went walking by a stream, filled all his pockets with stones, and jumped in.

THE ART DIGEST can do no better than quote from Dorothy Graffy's Carnegie review in the *Philadelphia Public Ledger*:

"With his modern acceptance of technique, Charles Sims touched in his last moments the strangely stirring mystical well-source of the spirit that immortalized Blake.

In the work of Sims, however, there is less shadow of the illustrator and more conviction of the painter.

"The titles are weird. 'Here Am I,' the glowing figure of the liberated soul floating upward from the opened palms of a master spirit; 'My Pain Beneath Your Sheltering Hand,' a brooding spirit in gray and silver and passionate red; 'Man's Last Pretense of Consummation in Indifference,' again the red against the brilliant chill of silver gray; 'The Rebel Powers That Thee Array,' and 'Behold I Have Graven Thee on the Palm of My Hand.'

"In the dual personality of Sims—the man who could paint a court portrait in the English style, and the man who could commune with a force that so evidently shook him to the depths of his being—one may sense the struggle of the creative impulse in a pattern world. When Charles Sims the facile technician became Charles Sims the visionary the world thought that he had gone mad. That his paintings had become passionately beautiful meant less to the public than the fact that they were no longer comfortably easy to accept and understand."

careless of their reputations at Pittsburgh. The American rooms, I regret to say, are the most dismayingly unambitious of the lot. The effect of the whole section is drab, spiritless and second-hand. I defy any one to learn anything about America from it. The two artists who have the most executive power, Guy Pène du Bois and John Carroll, live in France and paint French scenes. They might just as well be hung in the French section. It is pleasant to record that Glenn Coleman got a prize. He deserves help, but has had singularly little of it heretofore. He is one of the few who aim to get a native flavor in their work. . . . Georgina Klitgaard, who got an honorable mention, is, like Mr. Coleman, a member of the Whitney Studio Club. There is dash and energy in her landscape."

Dorothy Graffy's opinion, in the *Public Ledger*, Philadelphia, is that a glance at the show "will suffice to demonstrate the mechanical basis of much that we term modern art. Canvases are painted for the sake of arrangement rather than for the expression of some creative spark, and it matters little

whether the artist chooses natural objects or plays with what he fancies to be abstractions. In the end he achieves the same goal—a wholly artificial, self-conscious, though interesting and well-constructed ensemble."

She finds more important work outside of the French section:

"Where a national feeling manifests itself with a strong peasant under-current, as in Russia, Poland, Spain and Italy, the formalizing influence of French modernism exerts less pressure than in the work of the Austrians, Germans and Swiss. . . . Yet even in these countries France has her disciples. In fact, were one to study the international for French influence he would discover that today French art theories are producing in almost every land a similar type of painting, providing, as it were, a formula and tending to deaden the truly creative impulse, or to snow it under with an avalanche of inconsequential art material lacking significance and the spark of life."

Prof. Joseph Pijoan, author of "An Outline History of Art" and numerous other

[Continued on page 18]



## Toledo Gets a Magnificent Degas Pastel



"The Dancers." Pastel by Edgar Degas (1834-1917).

Works by Degas and Manet will be companions in the Edward Drummond Libbey gallery in the Toledo Museum. From the purchase fund provided by its founder the museum has bought "The Dancers" by Degas, a pastel showing three ballet girls in their dressing room.

The picture was in the private collection of the late Paul Durand-Ruel, through whose hands practically all of the artist's works passed, and has never been exhibited or published before. It will hang near the impor-

tant Manet presented to the museum by Mr. Libbey in 1925.

"The picture has all the qualities which distinguish Degas' work in the medium in which he excelled," says the museum's announcement of the purchase. "There is the shimmering iridescent color, the motion, the atmosphere for which he was noted. His figures never give the impression of having been painted from the model, but of having been seized and fixed instantaneously on the canvas."

## Art in the Cabinet

Following a speech by Governor Ritchie of Maryland in New York City on the desirability of a national conservatory, opera and orchestra, a conference was called in Baltimore at which there was discussed the creation of a department of fine arts. This is a revival of a movement that has been quiescent for about five years, and which seemed to arouse more opposition than support among leading American artists after a bill for the creation of a department of fine arts was introduced in Congress by a representative from Massachusetts.

When the conference was first held in Baltimore only music was discussed, but those present decided they could not proceed without sculpture, painting and architecture. At the next meeting a committee of four was appointed to confer with leaders in the arts throughout the country. These four are Frederic R. Huber, municipal director of music; Hans Schuler, sculptor; Thomas C. Corner, painter, and Bayard Turnbull, architect.

For almost twenty years the federal government has had a fine arts commission. Its members approve designs for memorials and statues, and supervise plans for public buildings in Washington. The late Joseph Pennell and others have said that the powers of

this commission could be enlarged so that it could become a department of fine arts, and its head a secretary of fine arts to sit in the president's cabinet.

Radical or liberal artists oppose "official art" of any kind and point to the fact that in France the rule has been that only mediocrities have been advanced by governmental aid. Besnard, a French Academician who was a member of the Carnegie jury in 1923, advised against a department of fine arts here.

## A Statue to L'Enfant

Few visitors to Washington ever think that the beauty of the city is largely due to a French army engineer. The fact will be impressed upon visitors hereafter by a statue to Maj. Pierre Charles L'Enfant to be erected in bronze in a prominent location. The sculptor is W. Clark Noble. The memorial is sponsored by the L'Enfant Memorial Association.

As there is no portrait of L'Enfant, the sculptor had to depend on written descriptions and knowledge gained from a close study of his life. His conception is a tall, slender man of about 30, the age at which he designed the capital city for George Washington.

## Marines Inland

Those who go down to the sea in ships may like marine pictures, but the romance of the ocean wave often appeals still more powerfully to inland dwellers. That this is so is strongly indicated by the sale of the Robert C. Vose collection of marine paintings—old ship portraits—and its transference from the Vose Galleries in Boston to the Butler Art Institute of Youngstown, O.

The collection had been on exhibition in the Vose Galleries. It comprises nineteen paintings of famous old American clippers, barks and frigates by some of the foremost marine painters of the early part of the nineteenth century, and includes examples by the great British marine painters: W. H. Yorks, D. Macfarlane and Walters, and several by Corsini, the Italian painter. These names, and those of R. B. Spencer, Clement Drew, C. I. Waldron, M. F. Corne and others on many of the canvases mean much to collectors. Mr. Vose had been years in forming the collection.

The lure, the romance, the tragedy of the sea are reflected by these paintings. About every ship portrayed there is a story that might inspire a Clark Russell or a Richard Dana. The American clippers were the proudest fleet that sailed the seas in the early days of the republic, and every port knew them. Two stories from an illustrated article in the Boston *Transcript* by A. J. Philpott will give an idea of the interest that attaches to these ships:

"The clipper ship *Midnight* of Boston, built at Portsmouth, N. H., in 1854, went from Boston to San Francisco in 117 days. She weathered fearful storms. During a hurricane in 1863, she lost every sail, and the booby hatch, binnacle, boats, water and coal casks and one man. In 1878 she was condemned and sold. . . .

"But the most dramatic of them all was the painting of the *Monarch of the Sea* by D. Macfarlane. It was painted at Liverpool. And then the vessel sailed out of Liverpool for New York on the 19th of March, 1886, with 700 passengers, and has never been seen or heard of since."

## Dicksee's Successor

"Who of the four will preside over the Royal Academy?" asks *Comœdia* of Paris, discussing the possible successor of Sir Frank Dicksee. And it names Brangwyn, Lavery, Orpen and Blomfield. In this country they would be called "the Big Four."

Only Brangwyn's picture is used in connection with the article, and the Paris paper seems to prefer him, probably because he is broader in his view of art than the late president, who denounced most of the "modern" tendencies in art. And of the four he is the only one without the prefix "Sir" to his name, having always declined to accept such a title, but he wears the insignia of an officer of the Legion of Honor. For a number of years Brangwyn has not exhibited at the Academy, and "has not felt at his ease in the narrow frame of the organization," although he has been a member for many years.

## New Society to Exhibit Again

For the first time in two years the New Society of Artists will exhibit this season, and for the first time in its history the Brooklyn Museum has been chosen as the place. The show will open Nov. 20 and continue until Jan. 1.

## Prizes and Apologies

Is the United States of America turning to modernism, and are all the big exhibitions this year going to award their prizes to radicals? At the Carnegie there was a clean sweep for modernism; at the staid and conservative Corcoran [see page 5] modernism divided the honors evenly with impression, that innovation which was so hated by the National Academy in the 90's of the last century that Thwachtman, Robinson and Hassam were excluded with excommunication; and now the announcement of the prizes awarded by the jury at the big Chicago annual has caused Henry McBride of the New York Sun to remark: "A few years ago and these awards would have been unthinkable; indeed, there are still quite a few people in our midst who will be capable of astonishment at the announcement." And which causes the Chicago Art Institute in its letter to the press to utter the most remarkable "apology" perhaps that has ever been made in art.

First in order is to give the list of prize winners at the Chicago annual, which opened on Oct. 25:

The Mr. and Mrs. Frank G. Logan Medal, with \$2,500, J. Theodore Johnson, "The Black Mantilla;" the Mr. and Mrs. Frank G. Logan medal, with \$1,500, Arthur B. Carles, "Arrangement;" the Potter Palmer gold medal, with \$1,000, Max Weber, for "Still Life;" the Mr. and Mrs. Frank G. Logan medal, with \$750, Maurice Sterne, "Afternoon;" the Norman Wait Harris silver medal, with \$600, Karl Knaths for "Barnyard;" the Norman Wait Harris bronze medal, with \$300, Alois Bore for "Portrait of Iris Tree;" the M. V. Kahnstamm prize, \$250, William S. Schwartz for "Talmudists;" the Mr. and Mrs. Augustus S. Peabody prize, \$200, Karl Oerteuffer, "Still Life;" the Martin B. Cahn prize, \$100, Robert Lee Eskridge, "Stone Fishing;" the William M. R. French memorial gold medal, John C. Johansen, "The Artist's Family;" honorable mentions—landscapes, Jean Crawford; architectural subjects, Rudolph Weisenborn, "Chicago;" sculpture, Gaston Lachaise, "John Marin;" portrait or figure piece, Umberto Romano, "Suzanne and the Elders."

THE ART DIGEST ought in this number to reproduce photographs of these prize winners, but even the air mail has failed to obtain them before going to press. They will be presented in the Mid-November number if the telegraph, special delivery and other modern appurtenances of quick communication can be made to bear fruit when the Chicago Art Institute is at the other end.

The Art Institute's apology, broadcast to the press, begins like this:

"When we go to see the new exhibition of American paintings and sculpture which opened at the Art Institute last Thursday, we must take our most tolerant and broad-minded attitude with us. For if we don't we are apt to see our former complacent and conservative views of art knocked out of plumb. The new and unusual, or what we speak of today as 'modern' art, has entered this show and almost pre-empted it.

"On every hand, in shop windows, in present day advertising, in magazine illustration, in modes of dress, in styles of furniture, and in home decoration this astonishing transformation is taking place.

"We note it at first with a shock. Some view it with repugnance. It outrages still others, and saddens those who think all the beautiful and sacred things are being put out of the minds of the coming generation. But, like a good sport, the average person who sits on the side lines, must take these things as an evidence of the vitality of the human race, ever on the search for new things—new experiences, new theories, new explorations, new methods and new art.

"Therefore enter the Art Institute and view the present show with this feeling in mind. Note the painting by Arthur B. Carles, which he calls 'Arrangement.' The

## 75 German Primitives in an Exhibition

Last season the Kleinberger Galleries of New York held a display of early French pictures which was notable in many ways. Now they are showing, Nov. 3 to 30, German paintings of the fourteenth to the sixteenth century, for the benefit of the American Red Cross. It will be the most comprehensive exhibition of this kind ever held in this country.

Seventy-five pictures, including works by the Cranachs, Holbein, and other early German artists, have been brought together. European as well as American collectors have co-operated. Among the Americans who have loaned treasures are John Ringling, Jules S. Bache, Robert Lehman, John E. Aldred, Ernst Rosenfeld, A. J. Kobler, Albert Keller, Charles H. Worcester, Chicago; A. Berg, Portland, Ore., and Ralph Booth, Detroit. The museums of Detroit, Chicago, Buffalo and St. Louis have sent works.

The purpose of the show is largely educational, as it makes known the origins of German art. In addition to the artists mentioned, there are represented Bartel Bruyn, the Master of Sigmaringen, Conrad von Kreuznach, the Master of Frankfurt, George Pencz, George Breu, Peter Stass, Hans

jury awarded it the Logan medal, with \$1,500. At first you will think it a haphazard affair, with splashes of color here and there, enclosed in an ovoid arising from a crude vase. But the more you study it the more do the brilliant colors impress your mind, and you see that there is not only a harmony of color, but a balance of design and of composition as well.

"The first prize winner, 'The Black Mantilla,' by J. Theodore Johnson, is of the portrait type, understandable by all. But when we come to the third prize, we again are carried forward (or backward, as posterity will determine) to the new art. Just why did the artist use such somber colors? Why such severely plain forms and why pose the model as he did? Because he was concerned, not in making a pretty picture, but in giving us his own personal interpretation of a phase of life—of a girl, a native of Italy or Spain, seated on a balcony casually observing the life in the street below. The painter, Maurice Sterne, purposely used low and minor tones, but his passages from one color to another are subtle and distinguished.

"Coming to the Potter Palmer gold medal prize winner, to which \$1,000 is added, the wonder grows. Here is a rough painting of the left end top of an old desk, with the drawer pulled out a few inches. Above, on the compartment, stands a sugar bowl, a pear, an empty flower pot and a bit of fruit lying on a crumpled napkin. Again we must study the low tones and the subtle passages of color, the painting of 'form' as the father of the new movement, Cézanne, would paint it, to get at the artist's view point. Max Weber, a Long Island artist, did this, and it is easy to recognize in his work the influence of the French modernists.

"Two other paintings, both prize winners and decidedly modern in type, further accent the character of this exhibition. They are 'The Barnyard,' by Karl Knaths, and 'Stone Fishing,' by Robert Lee Eskridge."

Henry McBride chides Dr. Maier-Graefe for failing, on his American tour, to take note of Bernard Karfiol [the first Corcoran winner] and Max Weber, and adds: "Mr. Weber thinks more of design than he does



"Portrait," by Lucas Cranach.

Maller, Martin Schaffner and Martin Schongauer. The outstanding feature is the Cranach pictures.

of literal facts and Mr. Karfiol tries harder to envelop his figures in a poetic mood than he does to get them into exact construction. The things for which both men have become known and for which, one must believe, they have been given prizes, are not the sort of things that can be taught.

"To make the matter still more significant, Max Weber, it seems, was not invited to exhibit in Chicago. He submitted his canvas to the jury for acceptance in the ordinary way, and furthermore, the canvas was not a large and splurgy one, but was of a modest size and devoted to a still-life.

"There are several easy inferences to be made from these happenings and you can take your choice as to which is the correct one. The first is that there is a greater liberality of opinion among these artists who get upon the official juries. The second is that juries have become less political. A third is that at last our institutions are ripe for modernism.

"On the whole it looks as though 'liberality of opinion' provides the explanation, and this liberality has been helped along by the activities of our great private collectors, who at all cost seem determined to have the best examples 'of the art of the day'."

## Gainsborough Recrosses Sea

Not all the fine paintings that are acquired by Americans from English owners remain in this country. Augustus John's "Madame Suggia" was purchased by an American collector in 1923, but not long afterward Sir Joseph Duveen bought it and presented it to the British nation. And now Daniel H. Carstairs of Philadelphia has sold to Sir Philip Sassoon a Gainsborough family portrait that includes the artist, his wife and their elder daughter Mary. The picture, painted in 1751, measures 27½ by 36¼.

The canvas was sent to England for the Ipswich exhibition to commemorate the 100th anniversary of Gainsborough's death. It was there that Sir Philip, who is under-secretary of state for air in England, saw the work and made an offer.



## New York to Be Shown the Art of Italy

American art lovers have seen many exhibitions of modern French art. They have viewed traveling shows of Germany's and Scandinavia's leading painters of the present day, and the works of Slavic geniuses are fairly well known to them, while with the art of the British, both of today and of former times, they may be said to be almost as intimately acquainted as with our own. And now Italy is demanding recognition, and through the agency of the Guarino Gallery, reopening Nov. 10 in New York, seems on the way to obtain it.

Established a year ago to show only the work of Antonio Guarino, a versatile painter, the gallery has now moved directly across the street from its former location and occupies the larger quarters used for six years by the New Gallery at 600 Madison Ave. It will henceforth be known as a gallery representing living Italian artists, and its chief aim will be to introduce artists who are making a name for themselves in Italy, whether they be conservative, modern, or ultra-modern.

Its first display will include works by Alfonso Amorelli, Emilio Notte, and Alberto Carosi. All of these painters have been regularly shown at the Venice Biennial. Amorelli is well known for the freshness of his water colors, and while his technique is modernistic, his works are done with a clear vision. Mr. Notte has just been commissioned by Arduino Colasanti, Italian director of fine arts, to do the mural decorations for the new Palace of Fine Arts in Rome.



"Rest." Water color by Alfonso Amorelli.

Carosi is known for pictures of peasant life.

The Guarino Gallery, which is managed by Mrs. Guarino, will continue to have a permanent display of monographs and oils by Antonio Guarino, who is now represented in an exhibition at the Houston Museum.

Works by other noted artists will be shown during the season, and in several instances will afterward tour American museums.

## A \$158,000 Hobbema

At the dispersal of the great Jan Six art collection in Amsterdam—the collection whose nucleus was formed by the friend and patron of Rembrandt—the highest price was paid by an American, buying through the firm of M. Knoedler & Co., who acquired Hobbema's "The Hamlet in the Woods" for \$144,000 plus 10 per cent. auctioneer's commission, \$158,400 in all.

But many of the fine pieces of the collection will stay in Europe. Sir Henry Deterding paid \$108,000 for Terborch's "The Letter" and presented it to the Mauritshuis at The Hague, and \$76,000 for Jan Steen's "Oyster Eater" for his own collection. The Dutch Rembrandt Society acquired for \$56,000 Pieter de Hooch's "Dutch Interior." Other large prices were \$43,000 for Jan van der Heyde's "Old Delft," \$22,000 for Nicholas Maas' "Juno," \$70,000 for Willem van Mieris' "Wine Taster," \$31,000 for Paul Potter's "Idylle Champetre," and \$24,800 for Adrien Vandervelde's "Zandvoort Beach."

Another extraordinary price, probably the highest price ever paid for an etching, was \$36,000 for a fine second-proof of Rembrandt's famous "Portrait of Burgomaster Six." The Rembrandt Society acquired for \$6,000 the master's small pen sketch of "The Lesson in Anatomy," to prevent it from going to the United States.

### Three from Norway

Three Norwegian artists residing in this country were invited by the Newark Museum to send works for an exhibition of sculpture, water colors, drawings, lithographs and tapestries. Trygve Hammer, whose Roosevelt memorial was recently erected at Tenafly, sent his head of Ibsen and other works showing his realistic manner, and

two pieces less realistic and more stylized, "Russian Officer" and a portrait of Schuyler Quackenbush.

Mons Breidvik showed drawings, lithographs and water colors of children, illustrations for Norwegian folk tales, and portraits, including one of President Coolidge. Ragna Breivik, similar in name but quite different in her work, displayed two tapestries inspired by Gerhard Munthe's "Norwegian Folk Lore," and one entitled "Christ in Gethsemane." She did all the weaving, spun the wool, and dyed it.

### Electric Lights for Louvre

Electric illumination is at last to be installed in the Louvre, at a cost of 2,000,000 francs. The Cluny and the Guimet museums already have modern systems.

## The Abbey Exhibition

One of the longest special exhibitions ever given an artist's work will be the display of pictures by Edwin A. Abbey which will open at the American Academy of Arts and Letters, New York, on Nov. 8 for a five-months' showing. Included will be 250 pen-and-ink drawings, pastels, water colors and oils, and studies made for his more important murals. The exhibit is under the personal supervision of his widow, who brought most of the pictures from her husband's London studio.

Among the important paintings loaned are "A Measure," "The Poet" and "Fiametta's Song," owned by Mrs. Moses Taylor and Francis Taylor. "O Mistress Mine, Where Art Thou Roaming?" comes from the Walker Art Gallery in Liverpool. The Carnegie Institute has sent "The Penance of Eleanor." Water colors have been lent by Mrs. Montgomery Sears of Boston and Mrs. Charles T. Barney of New York. A study of a portion of "The Coronation of Edward VII" is lent by the National Academy of Design.

The Shakespearean drawings alone number 200. Abbey will be chiefly remembered for the Holy Grail frieze in the Boston Public Library and for his decorations in the state capitol at Harrisburg, Pa. He was commissioned to do the official coronation picture of Edward in 1902. He was a member of the National Academy in this country, the Royal Academy in England, and of many other art organizations.

### Hohenzollern Collection

From Germany comes news to the effect that financial conditions may cause the sale on the international market of the royal Hohenzollern collection of Sigmarigen. Prince Karl Anton von Hohenzollern (1811-1885) was the collector. The Frankfurt Museum and South German art dealers have already obtained some of the works. Medieval art was favored by the prince, especially religious painting and sculpture, and portraiture from North Germany of no later a date than the sixteenth century.

In the collection are works by Altdorfer, the Holbeins, Marinus van Roymersvale, Antonio Moro, Jacopo do Valencia, Gerard David and others. A number of little-known Rhenish and Flemish painters are included.

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## Sir Joseph

For his benefactions to the cause of art in Great Britain the king made a knight of Joseph Duveen, international dealer who had made untold millions by selling old masters and other art objects in America. The continued benefactions of Sir Joseph Duveen so stirred the gratitude of the British that the king then made a baronet of him. And now Sir Joseph Duveen, Bt., has done so many and such praiseworthy things for the cause of art in England that it would surprise no one in the United States if before long he were not given the right to prefix the word "Lord" before a name that will be chosen for him—some name picked out of the old records of the British aristocracy.

Sir Joseph's latest boon to England is to provide funds for the extension of the badly crowded National Portrait Gallery by means of a new wing that will extend for 110 feet behind it and cover about one-third of the ground that is reserved for the enlargement of the National Gallery and the National Portrait Gallery. Plans are under consideration for the extension of the National Gallery on the rest of the land. Perhaps Sir Joseph will pay for that, also.

The London press has adopted an attitude of adulation toward Sir Joseph. Typical is the appreciation printed in the *Sunday Observer*:

"It would seem that Sir Joseph Duveen cannot do enough for this country in the matter of its art difficulties, and to many men who have made vast fortunes in Britain he stands as a splendid example of how best

to reciprocate an attitude of faith. During the many years in which he has been amassing wealth as the result of almost unique powers of salesmanship and resourcefulness, Sir Joseph has been strengthened in his opinion that British art, when given a chance, can claim supremacy over anything produced on the Continent."

The writer after referring to Sir Joseph's work in establishing the British Artists' Exhibition to promote the sales of contemporary work throughout the world continues:

"That, however, is but one side of Sir Joseph's benefactions, for his determination that this country shall be second to none in the glory of her art possessions has prompted the munificent offer, made recently, to provide fitting accommodation for the growing acquisitions of our great national museums, conditionally upon the government doing their part towards the literary and science sections.

"His brain is one which admits of no interruptions from distractions outside the realms of art and business (which in this case is art), save a regular game of golf at Walton Heath. Even then many a bad shot has resulted from his pre-occupation with his life-work, whilst all the huge amount of literature which Sir Joseph wades through has some direct bearing on art matters.

"Now fifty-eight years of age, he has been in business since he was seventeen, and had shown a remarkable flair for it even before that age. Few people to whom he has determined to sell something have been able to resist his powers of persuasion, and it is to his credit that, in spite of continual opportunity to dispose of inferior works of art, he never takes advantage of it. . . .

"But to sell a picture is not sufficient for Sir Joseph Duveen. His thoroughness and love of complete achievement make him first consider whose collection its merits would most enhance in effect, and it is said of him that a picture has been, before now, hung in a house and then refused to the would-be purchaser, because Sir Joseph was dissatisfied with its appearance in the intended surroundings."

The advertising columns of THE ART DIGEST have become a directory of the art dealers of the world.

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## Exhibit Reveals the Fantasy of Redon

Forewords to catalogues are sometimes interesting mainly for the number of words used in telling the merits of an artist. To some writers, forewording is a profession; to others, it is a trade. The American slang word "blurb" best expresses the thing, in many instances, for on perusing the work of several specialists in this line, one's credulity is taxed to believe that they can really think so highly of so many artists of varying schools and tendencies.

To Claude Roger Marx, the writing of the foreword to the exhibition of Odilon Redon at the De Hauke Galleries, New York, must have been a joy, and the writer must be a poet. Of his visit to Redon's studio, here is part of his description:

"Even while singing, be it in oil or pastel, the legend of Buddha, of Pegasus or of Apollo, Redon constantly had before his eyes a bouquet of flowers, not of monstrous orchids, but of those faithful ornaments of our country places and gardens, anemones, queen stocks, geraniums, sweet peas or gramineous plants. On his table, butterflies like onto pieces of heaven, shells still echoing the music of the tides, fired his imagination and at the same time commanded him to remain within the limits, not of the true, but of the likely. He never went off on an adventure, duped by an abstraction, by a dream. . . .

"All certitude, says Poe, resides in dreams. For Redon, mystery lies in reality. It is necessary to insist upon this point, and this explains why we should always have present before our minds, as he himself always had them present, the pink shell, the saffron-



"Grand Vase aux Anemones," by Odilon Redon.

colored butterfly, or the bundle of poppies. His constant point of departure is from familiar objects or from those landscapes which, from his earliest age, he loved to draw so minutely. Consequently, we cannot sufficiently praise the organizers of the present exhibition for having pointed out what might be called, notwithstanding the paradoxical nature of the word, the realism of Redon."

The exhibit comprises 118 works—25 paintings and 93 pastels, water colors, drawings and lithographs.

## Yale's New Titian

No one who was connected with the Boston Museum in 1871 is now left alive to be blamed for that institution's failure to acquire a Titian offered to it then by James Jackson Jarves, United States vice consul at Florence. In the Jarves collection at Yale there was recently discovered a painting on a panel entitled "Presentation in the Temple." The true value of the work, which had been almost ruined by overpainting, was not revealed until after it was cleaned and restored by Charles Durham of the Fogg Museum, an expert in the repair and identification of old masters. The painting is 14 by 30 inches.

For three months Mr. Durham and his assistants had been working at Yale on more than a hundred pictures which had been hanging in various buildings of the university when they came across this one. In an old catalogue Russell Sturgis, Jr., had listed it as a Giorgione. In 1916 Oswald Siren, in a new catalogue, attributed it to Cariana. Bernard Berenson of Florence suggested, a year ago, that the paint be removed to learn what was underneath. Photographs of each stage of the cleaning were sent to him, and he pronounced the work a Titian, painted a little earlier than the artist's "Christ and Adulteress" in the Glasgow Gallery, dated about 1510.

Dean Meeks of the Yale School of Fine Arts says that Frank Jewett Mather, Jr., of Princeton, has recently studied the picture, now on public view at Yale, and concurs with Mr. Berenson's opinion.



"The Plaza." Etching by Margaret Lowengrund.



"The New City." Etching by Margaret Lowengrund.

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## Alexander Archipenko "in Action"



"Two Figures." Ceramic by Alexander Archipenko.

To lead its comment on the Alexander Archipenko exhibition THE ART DIGEST has the privilege to present the reaction of one of its first subscribers, a woman of rare taste and judgment, intimately connected for many years with the art world in a business way, but who never before has been roused to such a pitch of—call it what you may—

that she wanted to rush her ideas off to the editor. She got so excited that in parts of her letter she unconsciously expressed herself in the modernistic style: she handled words, in the effort to express her feelings, somewhat like Gertrude Stein, but much more readably. THE ART DIGEST wishes it could print her name, which would be familiar to many readers. Here is what she wrote, word for word, and without any editing, even to the extent of a comma:

"The Archipenko exhibition provided a decided thrill, barbaric in expression of form and color, hideous to the beauty-loving eye, horrible to the mid-Victorian; more than one tragic, powerful in depicting, bizarre and repellant; figures of despair; deadly examples of emotion and excess.

"All are done in line and vivid color; outlines alone reddish brown, splotches of blood-red, shadows of deep blue-purple; grotesque shapes of Inferno—gross like Hogarth, enormous like Michael Angelo—suggestions of Hell. These were the paintings.

"The sculptures like and even more like—long slender torsos of headless women, in gold, in bronze, in composite metal; truncated sections of the bodies of women, like vases to hold extravagant excess: some beautiful in contour, some hideous.

"Very strange, interesting and repellent: I know that the mid-Victorian in me rushed up and down and out and in, and to save my reason I found myself saying

*"Tis only noble to be good,  
Kind hearts are more than legless busts  
And simple faith than Russian mood!"*

"An unusual exhibition was his moving machine which slithered before the eyes, squares, cubes, triangles swiftly changing to

nudes and other figures pathetic in their ugly simplicity. Commendable alike his imagination and his industry in evolving it to correlate Einstein's Theory of Relativity!"

This is a better presentation of Archipenko than anything that the learned Cortisoz, the witty McBride, the earnest Miss Breuning, the judicial Miss Cary, the full-minded Mrs. Read, the descriptive Mr. Flint, the bitter Forbes Watson, the traveled Mr. Eddy, could possibly write, because it shows this Slavic leader of modernism in action, affecting the minds and feelings of men.

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A view of the series of auctions planned by the Bolshevik government differing from that reflected in the mid-October ART DIGEST is given by newspapers of Paris and London. The Soviets are said by the *Journal des Debats* and the London *Daily Mail* to be desperately in need of money and facing an approaching scarcity of food for millions of people, and to be making use of two chief means of revenue: the sale in foreign countries of art works and the disposal of concessions to capitalists of other countries.

Certainly the list of objects to be sold at Lepke's auction rooms in Berlin does not indicate that these objects are mere duplicates of works in governmental museums, or that they are of a minor character and easily to be spared.

"Until now," writes Auguste Gauvain in the Paris newspaper, "the Soviets have glorified themselves for not only conserving the imperial museums but further enriching them and rendering them more accessible to the people. Official statements to this effect, and tales told to visitors by the guides in the museums have spread this impression abroad. The Soviets now feel compelled to adopt Nero's policy, *panem et circenses*. But, if the spectacles abound, the bread is missing. It will be more cruelly missing by next spring.

The first sale, at Lepke's, will comprehend "447 objects coming from the museums and palaces, including the Hermitage, the Mikhailoff Palace, the Gatchina Palace, and others." Louis XV furniture signed Langon and Bauve, covered by sumptuous materials ordered from Philip de Lasalle by Catherine II; ten chairs covered with Beauvais tapestries for Eugene de Beauharnais; tapestries designed by Boucher, notably "The Abduction of Europa;" rare Gobelins; a bust of Marie Antoinette by Lemoyne, a woman's head by Houdon, and ninety-eight paintings, including works by Rembrandt, Rubens, Van Dyck, Greuze, Tintoretto, Boucher, Hubert Robert, Natoire, Nicolas Maes, and other noted artists are among the objects listed.

"Is this sale not a scandal?" demands the writer. "Will no one stop it? Cannot the owners of the objects or the creditors of Russia oppose it? Should not the prospective buyers be warned that their possession will be precarious, subject to resale? We hope that no foreign museum or collector will attend. The Soviets attempt to reassure possible purchasers with the statement that the art works in their charge have been so augmented that these sales are merely to get rid of the surplus. In fact, the Soviets ask that foreign collectors sanction their depredations."

In London the Princess Paley, widow of Grand Duke Michael, uncle of the last Czar, has taken action before the High Court to prevent the sale of treasures taken from her former palace. Three hundred huge packing cases which she says are filled with her property are at the London docks.

**CARL KLEIN**  
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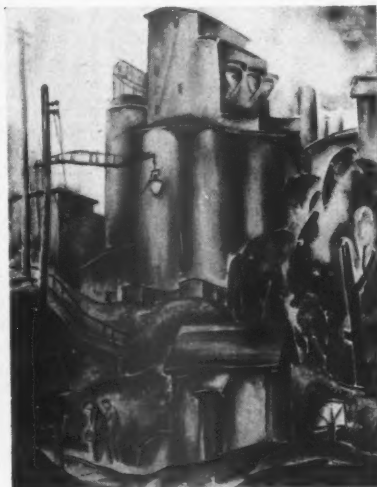
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**Minnesota Artist Destroys Prize Winner**

Some Minnesotan chided THE ART DIGEST a few months ago for referring to the "Minnesota school" of painting. But such a school exists, and as evidence of it "The Mills" by Caleb Winholtz of St. Paul is herewith reproduced. There is a kinship between the "Minnesota school" and the art of Charles Burchfield, but only a kinship.

The Minneapolis Institute of Arts has just given Mr. Winholtz a "one man" show in conjunction with the annual exhibition by Twin City artists, at which on two previous occasions he received first prize. For several years he has been a contributor to the International Water Color Exhibition in Chicago, and in 1926 received the Mr. and Mrs. Frank G. Logan purchase prize.

So far as is known, Mr. Winholtz is the first artist to destroy a prize winning painting because it did not satisfy him. Last year "In the Black Hills" received first award in the water color class at the Twin City exhibition. But he was not satisfied with the arrangement of the masses. After painting a new version he destroyed the old, and the new picture was included in his latest show.



"The Mills." Water Color by Caleb Winholtz.

**New York Season**

Perhaps the most important event of the new art season, up to Oct. 1, was the loan exhibition of 51 modern French paintings from the Mr. and Mrs. Chester Dale collection at the Wildenstein Galleries, which, according to one critic, exposed "in convenient form the characteristic ideas which are associated with modernism." Included were examples by Cézanne, Van Gogh, Gauguin, Seurat, Derain, Picasso, Utrillo, Vlaminck, Kisling, Modigliani, Laurencin, Zak and many others whom modernism has thrust into world fame.

Mrs. Dale wrote a foreword to the catalogue. This foreword, according to Margaret Breuning in the *Evening Post*, "emphasizes the fact that all so-called 'modern art' has arisen in response to the psychology of its day, reflecting changing conditions in a swiftly changing world. The exhibition, in a sense, has been selected to illustrate this thesis and to remind us that 'every century has its 'modern' art'."

"Modern art' is such a terrifying term to many people that its real meaning needs just such clarifying definition as Mrs. Dale gives in her statement. The ultra-conservative, who will admit nothing but the formula of the past, forgets, of course, how 'modern' his phase of art was once, before it hardened into a formula and was adopted by those artists whose motto is 'safety first' and follow your leader, once he is approved.

"Yet the fact that nothing stays put, as it were, instead of distressing us, should reassure us of the fact that art is alive and functioning, and is not a desiccated specimen ready for a glass case and a neat label. If it does not grow in the direction that individually one prefers it may be consoling to reflect that there is something much larger in the compulsion of its growth than individual preference, so that instead of trying to lop off wayward growths and prune down modern art into a nice, tidy bit of amenable flora one would better try to understand where it is reaching up to and why it happens to seek that path of divergence.

"Unfortunately," Mrs. Dale's preface continues, 'a great amount of contemporary painting is only a copying of the more striking mannerisms of these older men that goes

no deeper than the surface. This much is now being taught in classes to the young student by rule and formula.

"A century of machinery and the last war have changed the world around us, the rhythm of life marks a different time and things are being accomplished with an accent that is rather more divine than Victorian. The importance of any art today is just in

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proportion to how nearly it serves to interpret the emotional reactions of the man of today."

\* \* \*

A memorial exhibition of 31 paintings by Willard L. Metcalf was held at the Century Club. Royal Cortissoz of the *Herald Tribune* was "Metty's" old friend, and he wrote a remarkable article in which he told of the artist's "renaissance" in 1903, when, after going along for years as just a good, ordinary painter, he used his New England resolution and changed his European-trained art so that "the traits of the American countryside vividly asserted themselves."

After a tribute to Metcalf's skill and draughtsmanship, Mr. Cortissoz said: "He was a New England man and the genius of the region told not only in his version but in his soul. One of the pictures of the present exhibition, a roadside scene with a barn, is perhaps as prosaic as anything he ever did in his later, fully equipped period; but it holds a vivid clue to his success. The design exhales the very spirit of our American scene. There is, consciously, no sentiment in it whatever, but it brims over with sentiment, the sentiment of our roads and streams and pastures, the homely, lovable accent that distinguishes our rural regions."

\* \* \*

It is seldom that anybody saves any work for *THE ART DIGEST*, but the *Detroit News* did on the occasion of the invasion of New York by the Detroit Society of Women Painters, who "maintained that they had been accepted rather casually for the past quarter of a century, and so fared forth to win honors." The *News* made a "digest," in typical *Art Digest* style, of what the New York critics said of them.

We learn therefore that the New York papers "almost without exception gave a

generous welcome to the show." The *Times* pointed out that the pictures, "decorative in nature for the most part, reveal much freshness of color and a nice understanding of arrangements." The *Herald Tribune* referred to the exhibition as "a variety of pleasing if conservative pictures," and praised by name several individual artists.

Margaret Breuning in the *Evening Post* wrote: "This show is a thoroughly pleasing one, serious, but unpretentious, and maintaining a creditable level of output. The work of several members has been seen in exhibitions of the National Academy and the National Association of Women Painters and Sculptors. But the exhibition speaks for itself without any harking back to past performances."

Best of all, however, was the dictum of the *World* that the Detroit women had sent offerings "which need not shirk comparison with any other good current American show, whether by men or women." There were 36 paintings—landscape, flower, portrait, genre and still-life.

\* \* \*

That it is possible for an artist who is absolutely unknown to get the friendly eye of the New York critics is demonstrated by the exhibition at the Dudensing Galleries of the work of Marco Vukovic, a young American born in Dalmatia who has been painting in oils only since last summer. The critics were interested, and almost every one of them sought to be useful by giving him a friendly thumping. For this reason *THE ART DIGEST* accords him more space than otherwise would be given.

The *Christian Science Monitor* said he had a "vigorous talent" and believed he could be "counted on for some telling performances in the future, for his present display of landscapes and figure pieces are modern-

istically alive and swashbuckling in intention, even if he gets a bit thick with his medium and lets his scene become too cluttered with exclamation points."

The *Herald Tribune* called him a "daring individual" and added: "Completely self-taught, his natural equipment consists principally of a strong power to express himself in terms of the force inherent in nature. . . . What he lacks most is appreciation of spiritual elements in art. . . . The method he employs is much too insensitive, too heavy handed." The *Evening Post* observed that Vukovic was so vehement that he could not "set down the tale fast enough in thick swirls of paint and crude color. Discipline will doubtless restrain this fecund imagination to the demands of more careful draughtsmanship and better color, but it should not restrain the exuberant delight of this artist in the world about him or his joy in its possibilities of lively design."

#### From Auctions to Mansions

"Auction prices were high abroad this summer," said Robert Hyman, New York art dealer, upon his return from England. "They were unreasonably high, and so, after looking in on them, I went to some of the old mansions in the rural districts and sought eighteenth century paintings. I found a number by some of the best portraitists and brought them back."

#### A Jan Steen Is Discovered

Dr. Bredius has just authenticated as a Jan Steen a painting which an art dealer of The Hague recently cleaned. It measures 25 by 33 inches and is a landscape with a tavern in the foreground and peasants playing skittles and cards.

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## Taking an Art Tip from a Haberdasher

A haberdashery would be about the last place in which one would expect to learn about art. Even in Paris haberdashers are not known as artists, critics, or collectors. But it was in a Parisian establishment for the sale of shirts, neckties and other appurtenances of masculine adornment that Mrs. Marie Sterner, New York art dealer, learned of a genius whose work she has been showing at her galleries in 57th Street, New York.

A young man in charge of the store suggested that she visit the studio of Edy Legrand. The artist was little known as yet, said the haberdasher, who looked to be more of a dreamer than a business man. The artist's studio was not far distant. Mrs. Sterner went there, and was delighted with walls filled with water colors and drawings of semi-tropical Algiers. Street scenes, interiors of harems, studies of native types, and even jungle pictures from lands farther south, all done with vividness, fine craftsmanship and an original viewpoint, greeted her. Those who have read Daudet's "Tartarin of Tarascon," the story of the wonderful hunter of lions, who spent most



*Drawing by Edy Legrand.*

of his time idling amid the allurements of Algiers, are particularly charmed by the pictures.

### Mrs. Knowles Is Dead

Elizabeth A. McGillivray Knowles, A. R. C. A., died at her summer home, Riverton, N. H. Her paintings of landscapes and of barnyard scenes have been shown in public exhibitions in the United States and in Canada for the last twenty years, and she is represented in the Canadian National Gal-

lery and in many private collections.

She was born in Ottawa in 1866, and became the wife of F. McGillivray Knowles, R. C. A., about twenty-five years ago, when he was a teacher at the Toronto Normal School, where she was then a student. Her maiden name was Elizabeth Beach, and she was related to Sir Michael Hicks-Beach.

She and her husband removed to New York from Toronto a decade ago. She was a member of the American Water Color Society, the National Association of Women Painters and Sculptors, and the Pennsylvania Society of Miniature Painters.

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## Critics at Carnegie

[Concluded from page 7]

works, on his way to assist in organizing the expositions, at Seville and Barcelona, paused at Pittsburgh to see the international. He wrote his views for the *Los Angeles Times*, and doubtless many of his friends and pupils in California read with interest his approval of Derain, concluding with: "You live these colors of Derain as you do the glowing ambers of Rembrandt, the reds of Velasquez or the blues of Botticelli. Grand! Grand! My hat is off to the jury. Hurrah for Derain!"

"The second prize went to Pedro Pruna, my friend and the son of a barber of Barcelona. Nobody knew of him. This award speaks volumes for the sincerity and integrity of the jury. . . . Poor Pruna—what a man and still a child—he asks only \$400 for this canvas! Derain wants \$13,000 for his!"

Unlike Henry McBride, Prof. Pijoan praises the American section. He speaks of the winner of the third prize, Glenn Coleman, as "an obscure artist, not invited," applauds him, and adds:

"The rest of the American section gives the impression of a very healthy school. It is more frank than it was five years ago. Of course the late George Bellows is behind the scene pushing these artists toward an American goal. You hardly see any other influences—Manet, El Greco and Bellows are the gods for the American painter. But the greatest personality among the American artists today (excepting Charlie

Chaplin and some architects) is certainly John Carroll. Let us be quite clear—he is the greatest painter."

Helen Appleton Read in the *Brooklyn Eagle* sums up her opinion in the headline over her review: "Policy of No Compromise Makes the 27th International Best on Record." And in the course of the article she says the show "is the least timid of any that has been assembled since modern art was admitted and in being so is the best, esthetically and popularly. It demonstrates the fact that it is possible to assemble a collection of modern pictures which shall be humanly attractive and understandable. The outstanding moderns are safely past the experimental stages of cubism, distortion and abstraction; have returned to life, if unquestionably the richer as painters because of the exercises they put themselves through. To be modern is no longer to be over cerebral or interested in design for design's sake. It is only the sad young men who persist in painting a nude woman as if she were an arrangement of planes or a detail in a decorative scheme."

Mrs. Read agrees with Elizabeth Luther Cary of the *New York Times* in thinking Pruna's "Woman in White" better than his still-life which won second prize, and for her article she reproduced the picture by Gert Wolheim, "The Death of the Beggar," which the *Times* also used prominently.

D. A. in the *Christian Science Monitor* has this comparison of the French and British:

"The French paint, the English dramatize on the canvas. What a difference between two countries artistically. One has found

the language of paint itself, the other uses it for illustrated stories and all sorts of weird fantasies that might as easily be told in verse or possibly in program music."

One of the strangest reviews is that by a critic who did not see the show—Florence Wieben Lehre, assistant director of the Oakland Art Gallery. Writing in the *Oakland Tribune* she avers that, judging from the reproductions, "the prize winners seem singularly lacking in interest. Of course, no painting is ever done justice in black and white. Perhaps if we could see the originals our opinion would be entirely different. As it is, we search in vain for the organization and the expression of abstract form that we expect in outstanding contemporary art. And we do suspect that the awards have been made for the purpose of showing the public that the merit of a painting is not always obvious, rather than for the purpose of rewarding the aesthetic."

### Mrs. Hackett Opens Galleries

The galleries of Helen Hackett have opened at 9 E. 57th St., New York. The first exhibition was one of lithographs by Bellows, including some of his most famous subjects. Mrs. Hackett was for a time connected with the Marie Sterner Galleries.

### Lack of Appreciation

Boy Friend: C'mon over to the museum.  
The Girl: Wha' for?

Boy Friend: I want you to see a Sargent canvas.

The Girl: I don't wanna meet any more soldiers.  
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*The Opera Corner*

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## In the Realm of Decoration and the Antique

### Treasures of Madras

The *Bulletin* of the Metropolitan Museum announces the acquisition of two important Indian reliefs of gray marble. These, together with two others now in the Musée Guimet in Paris, were unearthed in July, 1926, at Nagarjunikonda in the Gunur district of Madras. They originally decorated the stupa at that place, and were obtained by Jouveau-Dubreuil and C. T. Loo before the site was classified among the ancient monuments selected by the Madras presidency for conservation. There is now no possibility that other reliefs will be exported.

"These four reliefs," says Maurice S. Dimand, assistant curator of decorative arts, in the *Bulletin*, "are of the greatest interest to all students of Indian art and culture as examples of the important Amaravati school of sculpture. This school has hitherto not been represented in our Museum, and, indeed, might be seen before only in the British Museum, the Government Museum at Madras, and the Boston Museum.

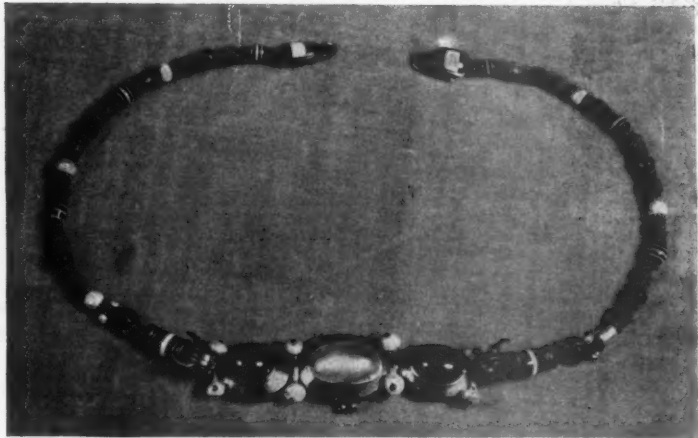
"Stupas, or *dagabas*, played an important role in the Buddhist religion. Originally funeral mounds, they became symbols of Buddha's death and objects of worship. The great shrines contained relics of Buddha or of some of the great teachers. Sculptured scenes of the reliefs are taken from Buddha's life and *jātakas*, or birth stories of Buddha, and show both the early Buddhist style, in which Buddha is absent and indicated only by symbols, and the new style with Buddha himself present. Several slabs which probably encased the dome itself are decorated with representations of stupas which give an idea of their appearance and luxuriant decoration. Richly embellished stupas existed also in other places of the Andhra country, as for example, Ghantasālā, Gummadiiduru, and Nagarjunikonda. At Gummadiiduru, according to Sir John Marshall, director general of archaeology in India, "thirty-six slabs with representations of stupas were found."

### Humble, but Costly

Answering the question as to what is the rarest antique in London today, R. G. in the *Christian Science Monitor* says that it is a pewter spoon. The writer adds:

"It is a fact that these spoons, which cost, at the time they were made, considerably less than one cent apiece, and were often thrown on the dust heap when silver took their place, may today be worth more than their weight in gold. The fascinating, if humble, relics of life in sixteenth and seventeenth century London, the seal-top, apostle top, and other base-metal spoons, appear indeed to have vanished from the shelves of the antique shops. Both the pewter spoons and their brothers, the brass or latten spoons, are oc-

### Gives Cleveland a Grecian Necklace



Greek Necklace. Second Century B. C.

An ancient Greek necklace has been presented to the Cleveland Museum by Mrs. John L. Severance. There is a brilliant contrast of gold and precious stones, of simple forms and elaborate modeling, of plain surfaces and textured patterns, in the necklace, according to an article by Rossiter Howard, assistant director, in the *Museums Bulletin*. The necklace consists of a string of beads—gold alternating with em-

erald, pearl, and onyx—joined by two gold lynx heads to three oval box settings for garnet and moonstone. The settings are hinged together, each hinge ornamented with a gold bar and two pearls. The effect is first of all gorgeous; but the jeweler had not forgotten the Greek tradition either in the sculptural quality of the little lynx heads or in the patterned surfaces of the gold beads. The necklace dates from about the second century B. C.

asionally to be had, I find, at a price. But most of them are forgeries, clever traps for the unwary American amateur."

But the correspondent adds that one dealer said that only thirty years ago he used to

obtain his supply from boy "mud larks" at the foot of Waterloo Bridge, who fished the spoons from the Thames mud and were rewarded with the equivalent of 50 cents for every spoon so retrieved.



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## THE WETHERFIELD COLLECTION OF CLOCKS

The Wetherfield Collection of Clocks, which includes lantern, long case, bracket and balloon clocks, by all the famous English makers of the Seventeenth and Eighteenth Centuries, will be on exhibition commencing October fifteenth.

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Figure of Prajnaparamita Nepalese Ivory (14-15 Cent. A. D.)

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## Antiques

### Old Rubbish

Amazing prices are being paid by American tourists in Normandy for antiques, genuine or otherwise, according to a correspondent of the *New York Times*. Without any discrimination except for supposed age, old iron and crazy pewter teapots, sugar basins and tongs for picking up coal, brass candlesticks from cathedrals or synagogues and smoke-begrimed oil paintings and carved wooden frames full of wormholes are among the objects eagerly sought.

"The Americans admire the molding and talk about 'the patina of ages,' and buy up collections of old rubbish, cheerfully paying top prices," says the correspondent. The peasants and villagers reap a harvest.

### The Revival of Needlework

The present-day wide interest in the revival of old forms of needlework common in the seventeenth and eighteenth centuries is finding many women using their leisure hours in this fascinating pursuit, says the *Christian Science Monitor*. This handicraft has gained many followers in New York and Boston. Quite likely a similar tendency prevails in other parts of the United States. A recent exhibition in Massachusetts showed scores of pieces.

### The Carpets at Mount Vernon

The Mount Vernon Ladies' Association, in reproducing the atmosphere and furnishing at Mount Vernon, have paid great attention to the subject of carpets. The rooms upstairs are provided with homespun carpets. Some are simple strips, some widely cover nearly the whole floor. All are supposed to be similar to the ones made on the Washington looms.

### Collectors League Plans Shows

The first organization of its kind in America, the Collectors League of New Jersey, has announced that the women's clubs of the state have agreed to co-operate with it by holding exhibits of local collections. The league, formed in 1927, now has a membership of 155. It plans to hold large exhibitions in cities such as Newark and Trenton.

### The Earliest Furniture

G. B. Hughes has written for the *London Telegraph* an article to prove that the coffer was the very earliest piece of furniture or decoration used by civilized man. The coffer held the family treasures, and was originally the trunk of a tree roughly hollowed by an adze.

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## In the Realm of Decoration and the Antique

### Genuine Treasure

Not only art works and antiques in general are good investments, but fine furniture as made by the sincere craftsmen of olden times has been the material salvation of many a family in war-torn Europe. This is set forth by a writer in the *New York Sun*, who quotes a dealer recently returned from Frankfort, Germany.

After the war the currency and most of the governmental securities in Europe depreciated so that even some of the former royal personages were hard put to it to raise living expenses. In Frankfort, once a great center of international finance, wealthy families were ruined, and the word "security" as applied to bonds became a mockery. Many of these persons, however, in the days of their prosperity had been collectors of fine French furniture, and the city was rich in collections of objects of vertu.

"When hard times came these people commenced to dispose of their collections to provide for their needs," said the returned dealer, "and the proceeds from the sale of their antiques have enabled many of them to live in comfort, educate their children and commence a reconstruction of their finances. This is but one instance of a condition which is current all over Europe at present, nor does it lack precedent. After all wars, quantities of rare things have found their way into the market through the misfortune of the erstwhile rich."

#### Joy of the Sense of Touch

Writing of pewter, Aimee Loizeaux Evans says in the *Christian Science Monitor*: "Much may be learned by living with pewter and handling it, for the sense of touch counts a lot in the appraisal of this much sought after metal. Therefore small private collections are often of greater value to the amateur than are the pieces in museums, which of course cannot be handled."

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### Museums Stir Interest in American Rooms

Here is a corner of a typical early American room such as several important museums have recently installed. The mahogany kneehole desk was made in the time of Savery, 1750-70, and above it hangs a Chippendale mirror, with an eagle carved at the top, the frame being of mahogany and gold. The miniatures on the wall are early American also, but on the top of the desk are a blue Staffordshire coffee pot, with a design of the capitol at Washington, and two pitchers of resist lustre.

The coffee pot is of English make, and the capitol design was a concession to American patriotism by the makers, who could have found few purchasers for their wares in the republic's early days without such a bid for popularity. This arrangement of furniture was found in the establishment of Henry V. Weil, New York, who has sold pieces to many museums. He is known as a dealer who seldom furnishes pedigrees, and who never makes reproductions.

"Most pedigrees of antique furniture are apt to be somewhat untrustworthy, even when handed down through several generations in one family," Mr. Weil explains. "The reason is that they are nearly always based on oral traditions, and the memories of most human beings are fallible. I would not say that Savery made this desk, though he might have done so, but I know that it is a fine desk and as good as Savery himself could have executed, and I know also that it was done in Savery's time. When silver is half-marked there can be no doubt of its



Corner of an American Room.

origin, but furniture and other antiques have to be judged in different ways."

The museums of New York, Philadelphia, Boston, Detroit and Minneapolis are among those that have installed Colonial or other early American rooms.

#### \$9,000 for Colonial Secretary

Record prices were brought at the final sale by the Anderson Galleries, New York, of the George S. Palmer collection, offered by I. Sack. The grand total for three days was \$198,406.50, and on the final afternoon alone the total was \$121,177.50. Collings & Collings paid the top price of \$9,000 for an antique Rhode Island "kettle bottom" secretary. The same firm paid \$6,000 for a Savery Chippendale fine textured mahogany lowboy. A highboy of the same make was bought for \$7,200 by Flayderman &

Kaufman. A New England block-front bonnet-top mahogany chest-on-chest, about 1770, went to Mrs. H. T. Booker for \$8,600.

#### The West Alive to Antiques

Charles Messer Stow said, in a recent article: "The whole country is interested in antiques, and this is especially true in the West, where they take such things rather seriously. Therefore it comes about that more people than ever before are coming East in the summer, either by motor, by rail or by boat, and bring a thirst for antiques."

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## Among the Print Makers, Old and Modern

### American Prints

A critic has said that too often, in the past, the American artist has not taken the copper plate seriously. It was used "in the spirit of play with little regard for its immediate interest or future consideration. As a result, the foreigner seemed infinitely superior as a technician and as a printer. The casualness of the American production was magnified by the finished and considered use of the printed arts from abroad."

But now it is different. In the opinion of Mr. H. Wunderlich of the Kennedy Galleries, New York, "the pressure of the American print collector, especially since the war, has finally awakened many of our artists to the economic importance of print making, and the necessity of mastering the intricacies of its methods if we were to offer any adequate competition with European practice. The copper plate, the wood block, the lithographic stone presented themselves as of equal importance with paint and canvas both artistically and materially. With the example of the foreign accomplishment as a challenge, and the rivalry of one individual artist with another, the entire tone of the American graphic arts has been raised.

"Here in our galleries during the past summer season we held an exhibition of the work of American print makers. We have been considerably impressed with the vitality of the show. Interest was won in the opening days and was held throughout a humid summer. Reactions were felt as far as Hawaii. The interest indicated was not only that of the art student, which was active and welcome, but it emphatically showed a buying direction, which is a required element if artists and art are to persist in our time.

"A similar exhibition was held in Paris this summer at the Bibliothèque Nationale, and frequent comment was passed by French visitors as to the freshness and originality of the collection shown. The American school of graphic arts is surely coming into its own."

### The "Fifty Prints"

"Fifty Prints of the Year" will be exhibited hereafter in March instead of in November, as heretofore. The American Institute of Graphic Arts, of which Burton Emmett is chairman, announces that this change will make it possible to select prints from the entire range of American print-making during the previous actual calendar year. The final date for receiving prints from artists will be Jan. 1.

The exhibition is open, as formerly, to both modernistic and academic work, and will be held, as usual, at the Art Center, New York.

#### ROBERTSON-DESCHAMPS GALLERY

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### Lauren Ford, Etcher



"Pathétique," by Lauren Ford.

Lauren Ford's first exhibition of paintings last season surprised no one by its success more than the artist. The daughter of Simeon Ford, by her show at the Ferargil Galleries, let the public know for the first time that she could depict the whimsicality of childhood, its pensive credulity, its serious happiness, as few others could, and she has not since been able to catch up with the demand for her paintings.

Now she appears in a new role, that of etcher and lithographer. Catherine Davis, writing of her work, says that her line is unaffected, puissant with shy humor, delicate with naiveté. Above all, she catches those wistful, unconscious moments so expressive of childhood, as in 'Pathétique.' She possesses the power to see again with the eyes of a child. Here is something so fresh, so delectable, so compellingly winsome that even the most stolid are past resisting it."

### Print Makers Pick Officers

At the annual meeting of the Print Makers of California the retirement of Benjamin C. and Howell Brown as president and secretary-treasurer was announced. The new president, chosen for two years, is Arthur B. Dodge, of Los Angeles. Harry Bailey, of Los Angeles, is secretary-treasurer.

### A Young Print Maker

Margaret Lowengrund, whose exhibition of etchings, lithographs and paintings opens at the Kleemann-Thorman Galleries Nov. 5, is one of the youngest artists represented in the British Museum. Campbell Dodgson, curator of prints there, bought one.

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**ETCHINGS**

AND

*Early English Furniture*

### Zorns for Boston

Bostonians are viewing with much interest and appreciation the display of seventy etchings by Zorn, which came to the museum as part of a group of 110, the gift of Mrs. Richard Danielson of Boston and Mrs. Chauncey McCormick of Chicago. These works comprise about two-fifths of Zorn's total etched output, and are to be known as the Charles Deering and Wallace L. DeWolf collections. The donors are daughters of Mr. Deering. This gift consists of impressions which became duplicates when the great Zorn collections, formed independently by Mr. Deering and Mr. DeWolf, were recently united in one surpassing collection at the Art Institute of Chicago.

A. F. C. in the *Transcript* probably best expresses Boston's reaction to the exhibition. He says:

"Many times have I used the phrase, 'imprisoned prismatic light,' in referring to oil painting of particular brilliancy of color. I did not think the term applicable to the etcher's art, with its black and white limitations. Having viewed Zorn's present collection at the museum, I am forced to acknowledge my error. Not only is the phrase, 'imprisoned prismatic light,' strictly applicable to the collection of seventy excellent prints, but it is indeed the only way in which they may properly be described.

"Though a remarkable technique, justly called 'impressionistic'—without, however, any of its usual laxity—Zorn was able to inject a feeling of arrested motion, of light and distance, of solidity surrounded by air."

The critic laments the lack of Zorn's etched portrait of Isabella Stewart Gardner, founder of the museum that bears her name. She regarded it as so much a caricature that she tried to buy up all the prints, and destroyed all that she could obtain."

### World's Fair Poster Prizes

Three Chicago artists won four out of five prizes offered for posters for the World's Fair that is being planned for 1933 in that city. William P. Welsh took the first prize of \$1,500 and the third, \$250. Fred I. Good won \$500, and Ignatz Sahula received the fifth prize, \$100. All are commercial artists. The fourth prize, \$150, went to Andre Wilquin, painter, of Paris, who also won the \$300 prize awarded by popular vote of visitors to the Art Institute.

### House Beautiful's Competition

The continued interest shown in the six annual competitions for cover designs for *The House Beautiful*, Boston, has caused the magazine to hold another competition this year. The first prize will be \$500, the second, \$250, and a special student prize of \$200 will also be awarded. In addition, a number of other designs are to be purchased, if satisfactory, at \$200 each.

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## Among the Print Makers, Old and Modern

### Wood Engraving

The great modern interest in the wood cut has caused Douglas Percy Bliss, an English woodcutter, to come forward with a "History of Wood Engraving." "It is a most readable volume," says C. J. Bulliet in the *Chicago Evening Post*, "covering the entire field from the earliest times to the present, and entering as fully into detail as the average lover of art can wish. It is abundantly illustrated with old examples and modern."

The current revival of interest in the art of wood engraving is dated from the close of the world war by Campbell Dodgson in a brief introduction.

"The phenomenon is noticeable in almost every country of Europe; recent exhibitions have proved to us in London that the woodcut flourishes in Russia, Poland and Czechoslovakia as it does in more western countries, and the art has its votaries also in the United States."

The book's readability is proved by the following passage on Durer:

"The sight of a fine human figure [says Durer] is above all things the most pleasing to us, wherefore I will first construct the right proportions of a man."

"To do so he had to trust largely to his own observations and intellect. Of feeling for the voluptuousness of the female figure no artist ever had less than the engraver of the 'Great Fortune' or the 'Eve.'"

"It is characteristic of Durer's Germanic pertinacity that he should thus sit down to work out mathematically a recipe for human beauty as for the proportion of a letter."

"In search of types, Durer frequented the baths at Nuremberg and made drawings of the nude. The same curiosity made him press close at the entry of Charles V. into Antwerp, where lovely girls figured almost naked in mythological scenes. The chaste grandson of Maximilian did not suffer his eyes to dwell long upon their beauties; but, 'being a painter,' Durer says, 'I looked about me a little more boldly.' Sad end to all Albrecht's researches for a canon of human beauty! We remember him as the designer of the amazing 'Great Fortune,' that big-bellied old hag who is borne aloft on a globe over the beautiful Franconian landscape."

### The Ohio Print Makers

Reports from Dayton are to the effect that the second annual exhibition of the Ohio Print Makers, which opened Oct. 15 at the Art Institute, is above the high standard set last year. The fifty-two exhibits, representing every phase of print making, will later be shown in Cincinnati, Toledo and Cleveland, and then in some of the smaller museums of the state.

Among the outstanding works are said to be the lithographs of Russell T. Limbach, and etchings by Henry G. Keller, Orville Peets and Frank N. Wilcox, and contributions by Leroy D. Sauer, J. Ernest Dean, Grace Rhoades Dean, Benjamin Miller and E. T. Hurley. There are forty-six exhibi-

### Acquires Rare Work by "Master F V B"



"The Judgment of Solomon" by the Master F V B.

With the acquisition of the first state of "The Judgment of Solomon" by the Master F V B the Boston Museum, according to an article in its October *Bulletin*, now possesses what all competent authorities unite in describing as the masterpiece of the most remarkable engraver of the Low Countries during the fifteenth century. F V B was the anonymous Netherlands master.

It was as a result of the recent dispersal at Leipzig of the print collection of Frederick Augustus II of Saxony, who was killed by accident in 1854, that the museum was enabled to acquire, with aid from members of the visiting committee, a few of the most desirable woodcuts and engravings produced north and south of the Alps by art-

ists contemporary with Schongauer and Dürer, and this print is among the chief of the treasures acquired.

Three 15th century Teutonic artists at least in as many different places have engraved "The Judgment of Solomon." These men, known now only by their monogrammatic signatures as the Master B M, the Master E S, and the Master F V B, have each in his own way handled this subject in so masterly a fashion that it has long stood out in the forefront of their respective works. A few years ago the museum obtained a superb impression in the second state of "The Judgment of Solomon" by the Master B M. There is less detail but more plastic quality in the latter work.

bitors. The committee of selection was composed of Mr. Hurley, Thomas E. French and Theodore Hanford Pond. The exhibitors include Paul Ashbrook, Oliver T. Beacham, Richard R. Beatty, Daniel Blau, R. Stanley Brown, Ferdinand Buegdorff, Florence A. Cooper, M. G. Cosgrove, John

Csosz, Milton S. Fox, H. L. Gadbury, Marian Hart, Vera Huffhines, Edwin Kaufman, Marian D. Maxwell, Elizabeth Morgan, Charles F. Ramus, Edna Remmert, Bertha G. Richardson, Hugh Seaver, Hoyt L. Sherman, J. F. Swalley, Byron Wenger and Robert H. Whitmore.



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## The News and Opinion of Books on Art

### Fra Angelico

Unlike most accounts of the life of Fra Angelico, the latest considers him as a man of his century rather than as a monk who lived apart from the world in a convent cell. This is the opinion of the reviewer of the *Boston Transcript*, who writes of "Fra Angelico" by Wilhelm Hausenstein, translated by Agnes Blake (New York: Dutton, \$9). The artist is considered "as a man, first embodying in himself the restless spirituality of the already dying Age of Faith and only secondarily as an artist."

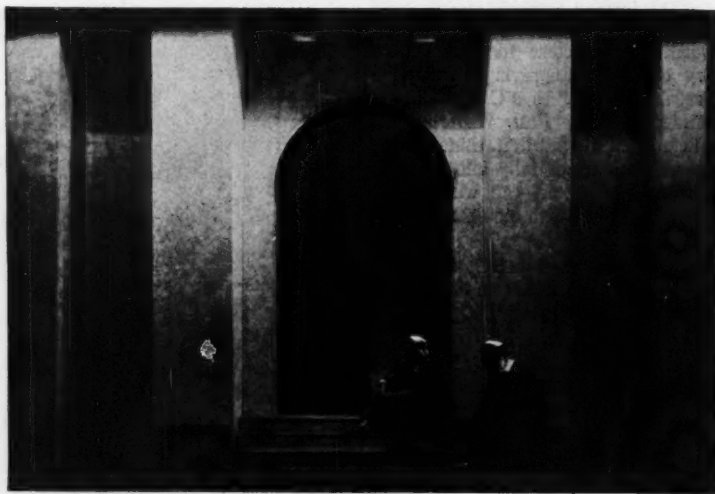
"There are of course many gaps in our sources of information for his life, and the author tries to bridge them over by speculation, arriving at rather too categorical conclusions to satisfy students of the Quattrocento. One rather resents, too, his endeavor to find in the lovely frescoes at San Marco the expression of sexual love, even in sublimation."

C. J. Bulliet in the *Chicago Evening Post* says that Hausenstein hasn't added much that is worth while that is not to be found in condensed form in Vasari. "Vasari was an incorrigible scandal monger, caring a lot more for the little dreadful sins and human foibles of the painters than for the pictures they produced. Hausenstein rises to a higher and duller level—the much duller level of 'art criticism.'"

### A Book on Paolo Veronese

Percy Osmond's "Paolo Veronese: His Career and Work" (Macmillan, \$10) is commended by Virgil Barker in *The Arts* as "the best available volume on a painter who, in view of his rank and influence, has had surprisingly few devoted to him. So far as the general public is concerned, Baron Detley von Hadeln's authoritative treatment of him is buried in the pages of Thieme-Becker; the Life by Veronese's descendant, Pietro Caliali, is a piece of hero-worship; and Mr. Berenson has been quite too sparing in admitting that painter's authorship of works which are best to be accounted for on such a hypothesis. In fact, up to the publication of the volume under review, there has been no separate monograph in

### Cheney Writes Book on Stage Decoration



*Sam Hume's Setting for Dunsany's "The Tents of the Arabs."*

What is described as the first book in English to present a complete study of the development of stage decoration and stage forms, with illustrations from the Greeks to constructivism, is "Stage Decoration" by Sheldon Cheney (John Day Company, New York). His analysis of the revolution in scenic art in this century is illustrated by 100 plates of the period from Gordon Craig and Adolphe Appia through the work of such European practitioners as Orlick, Linnebach, Stern, Erler, Pirchan, Bakst, Meyerhold, Hilar, Wilkinson and Jouvett, to the group of "young artists" who are exploring expressionism and constructivism. Of American artists the following are among those represented: Robert Edmond Jones, Norman-Bel Geddes, Lee Simonson, Joseph Urban, Hermann Rosse, Rollo Peters, Claude Bragdon, Donald Oenslager, Cleon

Throckmorton, Woodman Thompson, Sam Hume, John Wenger, James Reynolds, Mordecai Gorelik, Raymond Jonson, Jo Mielziner, Aline Bernstein, Robert R. Sharpe and B. Aronson.

Among the important reviews of the book was one by Stark Young in the *New Republic*, in which Mr. Cheney is credited with "a peculiar gift of warm and contagious response to whatever has power and sincerity within it." Claude Bragdon in the *New York Herald Tribune* says the book is "an admirably twice-told tale—once in the text and again in the pictures." The *New York Evening Post* calls it "indispensable to the library of anyone really interested in the subject," and the *Saturday Review of Literature* asserts that such a work "cannot fail to appeal to all who are theatre-conscious."

any language embodying the results of a survey which could be called, in the light of modern scholarship, critical.

"Mr. Osmond's study relies to a consid-

erable extent upon the researches and conclusions of others, as must now be the case in all work of this type in the field of the Italian Renaissance; but at the same time it is a genuinely fresh examination of the problem as a whole which, for its sanity and importance even today, collectively illustrate the racial capacity of the French for intelligence in the appreciation of art."

### Giotto a "Primary Source"

Of Marcel Brion's "Giotto" (Editions Rieder) Virgil Barker says in *The Arts*: "A very interesting essay on a master whom he rightly regards as a primary source for artists who are in search for something larger than a merely personal and whimsical self expression."

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# In the Realm of Rare Books and Manuscripts

## New Scott Poem

That thrill which is the lure of all collectors, whether of books, pictures or anything else, must have been experienced in good measure by Prof. R. Warwick Bond, who writes in the *London Times* of his discovery of a hitherto unknown poem by Sir Walter Scott on Lord Byron's death. It was found in the Marlay collection of Shelley letters.

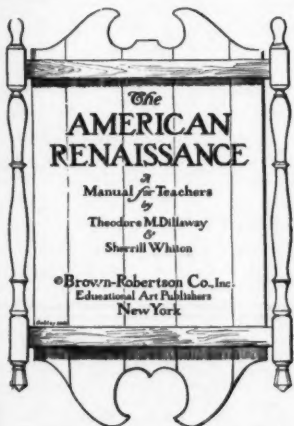
Byron and Scott! A "new" poem by either of them about anyone, or a nobody, would be a treasure, but this is enough to give sleepless nights to Dr. Rosenbach, Byrne Hackett, Arthur Swann or Mitchell Kennerley. Byron's death occurred April 19, 1824. Scott's poem was preserved by James T. T. Tisdall, Shelley's Eton friend. Tisdall wrote from Mertoun House, the seat of the Harden Scotts, where Sir Walter often spent Christmas, to his mother that he was going to visit the bard at Abbotsford. Prof. Bond continues:

"We know of no other visit of his to Abbotsford, and no account of this one is preserved: but in his packet of 'Songs' I come upon a folder endorsed by Mr. Marlay 'Verses in imitation of Sir W. Scott, by J. T. T.', and, opening it, find, besides his parody, the Scott original which he was parodying, as follows:—

### LINES ON THE DEATH OF L.D. BIRON, by SIR W. S.

He's gone, the glorious spirit's fled,  
The Minstrel's strains are hush'd and o'er;  
And lowly lies the mighty dead  
Upon a far and foreign shore:  
Still as the harp o'er Babel's streams  
For ever hangs his tuneful lyre,  
And he with all his glowing dreams  
Quenched like a meteor's fire.

So sleeps the great, the young and brave.  
Of all beneath the circling Sun  
A muffled shroud, a dungeon grave,  
To him, the Bard, remain alone:  
So, genius, ends thy blazing reign,  
So mute the music of the tongue,  
Which poured, but late, the loftiest strain  
That ever mortal sung.



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Yet musing on his early doom  
Methinks no tears for him should be,  
Above whose bed of rest shall bloom  
The laurels of eternity.  
But oh! while glory gilds his sleep  
How shall the heart its loss forget?  
His very fame must bid it weep,  
His praises wake regret.

His memory in the tears of Greece  
Shall be embalm'd for evermore;  
And, till her tale of trouble cease,  
His spirit walk her silent shore.  
There e'en the winds that wake in sighs  
Shall still seem whispering of his name,  
And lonely rocks and mountains rise  
His monuments of fame.

But where is he? Ye dead, ye dead,  
How secret and how silent all!  
No voice comes from the narrow bed,  
No answer from the dreary pall:  
It has no tale of future trust,  
No morning beam, no wakening eye;  
It only speaks of dust to dust,  
Of trees that fall to lie.

"My bark is yet upon the shore"  
And thine is launched upon the sea  
Which eye of man may not explore  
Of fathomless eternity!  
Perchance in some far future land  
We yet may meet, we yet may dwell;  
If not, from off this mortal strand,  
Immortal! fare thee well.

Prof. Bond discusses the various books of verse by Scott and his biographies, in none of which is there any mention of the poem to Byron. Scott, convinced that he could not compete with Byron, had years before ceased poetizing and was giving all his time to prose. He asserts the authenticity of the poem cannot be questioned. The lines, he says "seem to me the right Scott, a little out of practice; a trifle commonplace in sentiment and expression, not grammatically faultless, yet clear in sense, smooth, facile, melodious, perfectly sincere, and rising in the last two stanzas. Moved by his old friend and rival's death, Scott might feel this tribute in kind due to his memory, and yet, in his present self-distrust, decide on keeping it from the public eye."

## Lincoln Letters Sell High

Four letters by Lincoln sold for a total of \$6,450 at the Anderson Galleries, New York, while one by Washington brought \$800. The Rosenbach Company paid \$3,000, the highest price, for a letter to William H. Herndon regarding the prospects of Taylor for the Presidency. Washington's letter was written to James Madison.

Autograph letters by Lincoln are much scarcer than those of Washington. Washington was in the public eye from the time of the French and Indian war in 1754 to his death in 1799. Lincoln was famous for only seven years.

## Mrs. Turnbull's New Business

Mrs. Edward Turnbull, who for years conducted the Walpole Galleries at 12 W. 48th St., New York, has now established a business as a purchasing agent on a commission basis. No auction sales will be held, but Mrs. Turnbull will remain at the same address and personally execute orders for arms and weapons, autographs, books, etchings and other objects such as she handled as the head of the galleries.

## Aldines and Elzevirs

According to an expert on rare books, Aldines and Elzevirs are going to be even more in demand in the near future than they are now.

## Printers' Marks

Dr. Otto H. F. Vollbehr has presented to the Library of Congress one of the two collections of printers' marks which he has gathered. The collection numbers 10,800 pieces, representing printers of Europe from the fifteenth to the nineteenth century. The specimens range from 3,600 German to 300 Belgian. The artists represented include Holbein, Cranach, Amman and Beham. The specimens are uniformly mounted on card-board, and many show bibliographical annotations by Theodore Voelcker. Carl Purinton Rollins says in the *Saturday Review of Literature*:

"The erection in the future of a building to house the magnificent Elizabethan collection to be presented by Henry K. Folger, Esq., of New York and such donations as the Vollbehr collection are indications of a possible influx of books which will, if continued, place the Library of Congress in an impregnable position as the greatest depository of books in the world."

## Johnson Bought "Alice"

The good guessers who usually can tell the buyer of a famous art work or other rare object were wrong in guessing that Joseph E. Widener of Philadelphia had bought the "Alice" MS. from Dr. Rosenbach. Eldridge R. Johnson, founder and former president of the Victor Talking Machine Company, who lives at Moorestown, N. J., paid for the MS. and two copies of the original edition "upward of \$150,000." The MS. cost Dr. Rosenbach \$75,259.

Requests have come from many American cities from those who wish to see these literary treasures, and they may be sent on tour. A year ago Mr. Johnson paid \$100,000 for Rembrandt's "Portrait of His Mother."

## Gives College First Editions

Prof. George Herbert Palmer of Harvard has been for years a collector of first editions of the great English poets. He has now presented his collection to Wellesley College as a memento to his wife, Alice Freeman, and will add to it from time to time.

## Goethe Relic Is Found

From Stuttgart comes word of the discovery in a library there of the color table which Goethe painted himself, and which was to serve as the title page to the first edition of his "Contributions to Optics."

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# A Review of the Field in Art Education

## Art Appreciation

"One of the chief concerns of art instruction in schools is to create an adequate appreciation of art," says Leon L. Winslow, director of art in the Department of Education in Baltimore. "Knowledge cannot be gained entirely from books; it has to be acquired largely through experience. . . . All teachers ought to get the 'museum habit,' if they haven't already acquired it. Pupils too ought to acquire the habit, because the museum often displays the very best things, but even more often, perhaps, the good, bad, and indifferent things."

Mr. Winslow expressed himself thus in an article in the *Baltimore Sun* under the general title of "What We Know, and Suspect, About Art." Continuing his argument as to art instruction he said:

"There was a time not so long ago when art instruction was left almost entirely to teachers of 'drawing.' Today all teachers are or should be art teachers. Dr. Henry Suzzalo says in H. T. Bailey's little book called 'Art Education' that 'art is like ethics in this respect—it is best taught not as a subject set apart by itself, but rather in connection with all school studies.' That is, art is concerned with history, geography, language, reading, music, arithmetic and even with the arrangement of written work on a piece of paper.

"It has been said that art education is for the development of taste. That is an important objective. Already the influence of art training in our schools is noticeable in the improved taste that is in evidence all about us. The time has arrived when merchandise is often accepted or rejected solely on æsthetic grounds, regardless of its intrinsic worth."

Discussing books and experience, and the principles of design, the writer says in another part of his article:

"Books are useful only because they record the knowledge which has been gained by others through experience. Knowledge is not all that there is to appreciation by any means, but the statement is probably true that what we know bears at least some slight relation to how we feel.

"When the painters had not only to mix colors, but also to make them, then, I believe, the arts were more closely united than they ever have been. Then painters were not only painters, but were also manufacturers of pigments, polishers of glass, workers in metal, sculptors, architects and industrial workers all at the same time. Then pictures were painted to decorate walls and not to be put in frames and placed on easels.

"There is today possibly no occupation in which a knowledge of the principles of design will not make for more effective service. The manufacturer needs art in order that the things produced may be serviceable; the business man needs art because it is the design quality in advertising and in the arrangement of goods for display that enables him to dispose of his merchandise; but in no other occupation is a knowledge of art of greater immediate value to all concerned than in the profession of education, because teaching is concerned with the formation of ideals and with the development of taste."

## A School's Gallery

A new gallery, the finest of its size in Philadelphia, is being completed at the Philadelphia School of Design for Women, at Broad and Master Streets. It makes available well-lighted walls for exhibitions, and, being on the direct line of the new Broad Street Subway, can be reached in a few moments from the center of the city. Different groups will be invited to use the exhibition space during the coming winter.

The reconstructed gallery, measuring 46 by 60 feet, doubles in size the original one built by Edwin Forrest, the tragedian, when the building was his home. This has been the main exhibition gallery of the school for over 40 years. The addition extends into the unique garden without injuring the fine historic cypress tree (which extended its wide-spreading branches over the open-air concerts given by Theodore Thomas in 1876 during the Centennial), or the Ionic columns presented by Oscar Hammerstein.

The plans for the gallery were made by Paul Domville, architect and head of the department of interior decoration.

## Big Increase in Enrollment

The preliminary enrollment this year at the Minneapolis School of Art, attached to the Art Institute, greatly exceeds that of last year, 268 as compared with 215.

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## Miss Witter's Idea

Three-dimensional painting is not "modernistic"—it is no more modern than Giotto, so Ella M. Witter contends. Miss Witter won the first prize in painting this season at the Twin City Artists' exhibition, and she is instructor in art at the Central High School, Minneapolis. She is giving her 300 students the benefit of her fifteen months of study with Hans Hoffman, the modernist teacher.

Her students submitted, with drawings exemplifying their idea, their interpretation of lessons based on the quotation, "Once we have command of rhythm, we have command of the world." There are two lines in art, the straight and the curved, the plates submitted by students demonstrated. They proceed to explain by small drawings the following: Horizontal rhythmic spacing on a two dimensional surface—"the picture plane"; vertical rhythmic spacing on a two dimensional surface; diagonal rhythmic spacing; the curve in rhythmic spacing. The third dimension, they understand, shows deep space; horizontal rhythmic division going in gives a static feeling, diagonal or curved movement into space gives a dynamic feeling. Then they demonstrated, in their work, that all this was understood.

The result is not the traditional high school art student's "pictures." Instead, it is a demonstration of basic artistic principles which are as old as the oldest masters.

## Mr. Pratt's Birthday

On Oct. 2, Pratt Institute, Brooklyn, celebrated Founder's Day, it being the birthday of Charles Pratt, who started the school in 1887. His grandson, Charles Pratt, presided at the exercises, and his son, Frederick B. Pratt, gave a report of the year, in which he paid a special tribute to Walter Scott Perry, who retired as director of the art school at the end of last season.

The principal speaker was Dr. George Wharton Pepper, a part of whose theme was the danger of over-specialization. He suggested safeguards that could be found in companionships with people who are pursuing other lines of work, and in good books, especially poetry and biographies.

## A Guarino Class for Italy

Mrs. Antonio Guarino, manager of the Guarino Gallery, New York, will organize a color class of American students who wish to study outdoors in Italy next summer with her husband, Antonio Guarino. Mr. Guarino is a versatile artist who has spent much time in this country, and who is now exhibiting in New York and in Houston, Tex.

## Barile Reopens His School

Special classes for students and art teachers are announced by Xavier J. Barile, who has reopened his school at 7 W. 14th St., New York. He teaches drawing, painting, composition, figure, landscape, and etching. There are a Sunday life and composition class from 10 to 1, and a Monday evening sketch class, besides other courses,



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The all-inclusive purpose of the school's existence, as stated in its articles of incorporation, is "to furnish instruction to artisans in drawing, painting, modeling and designing, that they may successfully apply the principles of art to the requirements of trade and manufacture, to give art instruction to others, or to become themselves artists."

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The history of the school dates back to the Centennial Exposition in Philadelphia, at the end of which the Rhode Island committee, headed by Mrs. Jesse Metcalf, had a surplus. This money was used in the establishment of the school three years later. Today there are seven class buildings and dormitories on College Hill, near Brown University, and 1,800 students attend. In 1926 was completed a new museum building of Georgian style, the work of William T. Aldrich, Boston architect. The new building is a complementing unit to the famous old Pendleton mansion, mecca of those who worship colonial charm. Together these two museums form the most vital part of the school.

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# The Great Calendar of American Exhibitions

[Herewith are included, whenever announced, all competitive exhibitions, with closing dates for the submission of pictures.]

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## Montevallo, Ala.

**ALABAMA COLLEGE**—  
Nov. 15-30—Alpine landscapes, Francois Gos (A. F. A.).  
Dec.—Students' work, Cross method (A. F. A.).

## Phoenix, Ariz.

**STATE FAIR**—  
Nov. 12-18—14th annual Arizona art show.

## Fayetteville, Ark.

**UNIVERSITY OF ARKANSAS**—  
Oct. 15-Nov. 15—National Arts Club show (A. F. A.).

## Pine Bluff, Ark.

**DELPHIAN CHAPTER**—  
Nov. 18-24—National Arts Club.

## Berkeley, Cal.

**CASA DE MANANA**—  
Nov. 1-17—Paintings by Carl Sammons.

## Los Angeles, Cal.

**LOS ANGELES MUSEUM**—  
Nov.—California Art Club's annual; paintings, Rockwell Kent; prints, Arthur B. Davies.  
March—Tenth annual Print Makers Exhibition.  
Last receiving date, Feb. 7.  
**STATE EXPOSITION BLDG.**—  
Dec. 1-31—Painters and Sculptors' Club.  
**AINSLIE GALLERIES**—  
Nov.-Jan.—Contemporary Californians.  
**BILTMORE SALON**—  
Nov.-Dec.—Painters of the West.  
**EBELL CLUB**—  
Nov.—Harvey Coleman, Marion Wachtel.  
Dec.—Exhibition of prints.

## Oakland, Cal.

**OAKLAND ART GALLERY**—  
Nov.—Paintings by Andre Jawlensky; California Society of Etchers.

## Palo Alto, Cal.

**PUBLIC LIBRARY**—  
Nov.—Palo Alto Art Clubs exhibit landscapes by F. S. Brown, prints by Elizabeth Norton.

## Pasadena, Cal.

**PASADENA ART INSTITUTE**—  
Nov.—Pasadena Society; Clyde Forsythe, Orrin White, Lockwood DeForest, Alice Blair Thomas, Laura Mitchell.  
Dec.—Pasadena Society: Ralph Holmes, Jack Wilkinson Smith, Lucie L. Billings, Larsen Feitelsson, Nathalie Newking.  
**GRACE NICHOLSON GALLERIES**—  
Nov.—Charlton Fortune, Blanding Sloan, Julian Itter, Aaron Kilpatrick, Loren Barton, Wah Ming Chang, Yoshida Sekido; modern etchings from Ferargil Galleries.

## San Diego, Cal.

**FINE ARTS GALLERY**—  
Nov. 12-30—Pencil drawings, Allan G. Cram.  
Nov. 15-Dec. 15—Paintings, De Witt and Douglass Parshall; posters.  
Nov. 15-Dec. 31—Art Guild's no-jury show.  
Dec.—Water colors by Loren Barton, Margery Ryerson, Anne Goldthwaite.  
Dec. 1-15—Miniatures, Laura D. Mitchell.

## San Francisco, Cal.

**CAL. PALACE OF THE LEGION OF HONOR**—  
Nov.-Dec.—Taos Society of Artists.  
**CALIFORNIA SCHOOL OF FINE ARTS**—  
Nov.—3d annual show, San Francisco Society of Women Artists.  
**COURVOISIER'S GALLERY**—  
Nov. 1-18—Sculpture by Alice O'Neill.  
**EAST WEST GALLERY**—  
Nov. 12-27—International group stage designs.  
Nov. 15-17—California Ceramic Society.  
Nov. 27-Dec. 11—Lucien Labaudt collection of post-Cezanne paintings, Ecole de Paris.  
Dec. 12-Jan. 1—Prints.  
**GALERIE BEAUX ARTS**—  
Nov. 5-10—John Burnside Tufts, Florence Ingalsbe Tufts, paintings; members' exhibition.  
Nov. 20-Dec. 5—Ina Perham.  
**S. & G. GUMP'S GALLERY**—  
Nov.—Paintings, Gustaf F. Liljestrom.

## Santa Barbara, Cal.

**ART LEAGUE OF SANTA BARBARA**—  
Nov. 5-17—Craftworkers' Association.  
Nov. 19-Dec. 1—Carl Sammons, pastels.  
Dec. 3-15—Sara Kolb Danner, paintings.

## Denver, Col.

**DENVER ART MUSEUM**—  
Nov.—Danish exhibition.  
Dec.—Museum's 34th annual; prints by Watson.

## New Britain, Conn.

**NEW BRITAIN INSTITUTE**—  
Nov.—Frederick K. Detwiller.

## New Haven, Conn.

**FREE PUBLIC LIBRARY**—  
Dec. 2-23—10th annual New Haven Paint and Clay Club; entries, Nov. 19; receiving, Nov. 23.

## Hartford, Conn.

**WADSWORTH ATHENEUM**—  
Nov. 15-30—Water colors, Edward Hopper.

## Stamford, Conn.

**STAMFORD WOMAN'S CLUB**—  
Nov.—Embroidery collection (A. F. A.).

## Wilmington, Del.

**WILMINGTON SOC. OF THE FINE ARTS**—  
Nov. 15-Dec. 1—Mural paintings (A. F. A.).

## Washington, D. C.

**CORCORAN GALLERY OF ART**—  
Oct. 28-Dec. 9—Eleventh Biennial Exhibition of Contemporary American Oil Paintings.  
**PHILLIPS MEMORIAL GALLERY**—  
Oct.-Jan.—Tri-Unit exhibition of paintings and sculpture; art is symbolical, lower gallery; art is international, main gallery; international group, little gallery.  
**UNITED STATES NATIONAL MUSEUM**—  
Oct. 29-Nov. 25—Etchings, Carl Strauss.  
**GORDON DUNTHORNE GALLERIES**—  
Nov. 5-17—Bartolozzi engravings of Holbeins.  
Nov. 19-Dec. 1—Society of Arts and Crafts.

## Coral Gables, Fla.

**BLUE DOME FELLOWSHIP**—  
Nov. 15-29—Summer work of members.

## Atlanta, Ga.

**HIGH MUSEUM OF ART**—  
Nov.—Paintings by Valentin Zubiaurre.

## Macon, Ga.

**MACON ART ASS'N**—  
Nov. 13-27—Southern States Art League.

## Cedar Rapids, Ia.

**THE LITTLE GALLERY**—  
Oct. 28—Nov. 17—Old masters (A. F. A.).  
Nov. 18-Dec. 8—Paintings, Anthony Angarola; etchings, Charles E. Heil.

## Davenport, Ia.

**MUNICIPAL ART GALLERY**—  
Nov. 15-Dec. 1—Facsimiles old master drawings.

## Dubuque, Ia.

**DUBUQUE ART ASSOCIATION**—  
Nov.—Paintings, Joseph Birren; water colors, Kwei Dunn, Chinese finger tip artist.

## Chicago, Ill.

**ART INSTITUTE OF CHICAGO**—  
To Dec. 1—Four centuries of etching and engraving; prints and drawings from Deering collection; prints from Buckingham collection.  
Oct. 15-Dec. 1—Edward B. Butler memorial.  
Oct. 25-Dec. 1—Annual exhibition.

## ARTHUR ACKERMAN & SON—

Nov.—Drawings, Lovat Fraser, Russell Flint.  
**CHICAGO GALLERIES ASS'N**—  
Nov. 15-Dec. 15—Sixth semi-annual members' show.

## CARSON PIRIE SCOTT & CO.—

Nov. 9-30—Paintings by 15 Americans; prints by Samuel Chamberlain.

## CHESTER H. JOHNSON GALLERIES—

From Oct. 19—Six French painters.

## MARSHALL FIELD & CO.—

Nov. 5-24—London Artists' Association.

## PALLETTE & CHISEL CLUB—

Nov. 15-Dec. 15—Annual sketch and small picture exhibit.  
**Decatur, Ill.**  
**DECATUR ART INSTITUTE**—  
Nov.—Memorial show of sculpture by Ida McClelland Stout; paintings, Hester C. Merwin.

## Springfield, Ill.

**SPRINGFIELD ART ASS'N**—  
Nov.—Paintings, Harriet Conrall, Helen Knud-

## Indianapolis, Ind.

**H. LIEBER CO.**—  
Nov. 5-17—Paintings, Clifton A. Wheeler.  
Nov. 19-Dec. 1—Brown County artists.  
**WOMAN'S DEPARTMENT CLUB**—  
Nov.—Ada Walter Schulz Memorial.

## Fort Wayne, Ind.

**FORT WAYNE MUSEUM**—  
Nov.—Loan exhibit, paintings and etchings.

## Richmond, Ind.

**ART ASSOCIATION OF RICHMOND**—  
Nov.—Richmond painters' 32nd annual.

## New Orleans, La.

**ISAAC DELGADO MUSEUM**—  
Nov.—No-jury show members Art Ass'n.  
Dec.—Paintings by Albert Gos, auspices Art Association of New Orleans.  
**ARTS & CRAFTS CLUB**—  
Nov.—Josephine Crawford, Angelica Gregory.  
Nov. 24-Dec. 7—Group of students.

## Portland, Me.

**SWEAT MEMORIAL MUSEUM**—  
Nov.—Paintings by faculty of Grand Central School of Art.

## Baltimore, Md.

**BALTIMORE MUSEUM OF ART**—  
Nov.—American modernist paintings; water colors by Raskin.  
**MARYLAND INSTITUTE**—  
Oct. 26-Nov. 9—Paintings, Lilian Giffen.  
**PURNELL ART GALLERIES**—  
Oct. 29-Nov. 10—Etchings by Rembrandt, Durer, Meryon, Whistler, Benson, et al.  
Indefinite—Contemporary etchings, with frequent change of exhibits.

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**Amherst, Mass.**  
**AMHERST COLLEGE**—  
 Nov. 1-15—Interior decoration (A. F. A.).  
 Nov. 20-Dec. 3—Contemporary Am. paintings.

**Boston, Mass.**  
**MUSEUM OF FINE ARTS**—  
 Oct. 24-Dec. 9—Gilbert Stuart centenary.  
 Nov.—Moroccan and Algerian embroideries and Kabyle jewelry prints.

**BOSTON ART CLUB**—  
 Nov. 15-Dec. 1—Small pictures.

**CASSON GALLERIES**—  
 Nov.—Carroll Bill, Furlong; sporting prints.

**DOLL & RICHARDS**—  
 Nov. 5-27—Sculpture, Margaret Allen.  
 Nov. 12-24—Portraits, S. Hall Herrick.

**GOODSPEED'S BOOK SHOP**—  
 Nov. 19-Dec. 1—Etchings, George C. Wales.

**GRACE HORNE'S GALLERIES**—  
 Nov. 12-Dec. 8—Paintings, John Whorf.

**GUILD OF BOSTON ARTISTS**—  
 Nov. 12-24—Portraits, Harry Sutton, Jr.

**ST. BOTOLPH CLUB**—  
 Oct. 22-Nov. 17—Redfield's landscapes.

**SOCIETY OF ARTS AND CRAFTS**—  
 Nov. 8-14—Colonial embroideries.  
 Nov. 15-21—Jewelry.  
 Nov. 22-28—Etchings, Harry Smith.

**Hingham Center, Mass.**  
**THE PRINT CORNER**—  
 Through Nov. 17—Thomas Handforth.  
 Nov. 14-Dec. 7—John Taylor Arms and A. Hugh Fisher.

**Springfield, Mass.**  
**CITY LIBRARY**—  
 Nov. 10-25—Tenth annual exhibition of the Springfield Art League.

**Worcester, Mass.**  
**WORCESTER ART MUSEUM**—  
 Nov. 2-30—Paintings, Winold Reiss; textiles.

**Detroit, Mich.**  
**DETROIT INSTITUTE OF ARTS**—  
 Dec. 3-9—Thumb Tack Club.  
 Dec.—Contemporary French Prints.

**JOHN HANNA GALLERIES**—  
 Nov. 9-30—Rafael Sanchis Yago.  
 Nov. 19-Dec. 8—C. Harry Allis.

**Grand Rapids, Mich.**  
**GRAND RAPIDS ART GALLERY**—  
 Nov.—Paintings, Hugh H. Breckenridge, Alice Fish Kinzinger and E. R. Kinzinger.

**Muskegon, Mich.**  
**HACKLEY GALLERY OF FINE ARTS**—  
 Nov.—Southern artists; Daumier; soap sculpture.

**Biloxi, Miss.**  
**PUBLIC LIBRARY**—  
 Nov. 10-17—2nd annual no-jury exhibition, Gulf Coast Art Assn.

**Kansas City, Mo.**  
**FINDLAY ART GALLERIES**—  
 Indefinite—Paintings and etchings by foreign and American artists.

**St. Louis, Mo.**  
**ST. LOUIS ARTISTS' GUILD**—  
 Oct. 16-Nov. 17—Small paintings and sculpture.  
 Nov. 24-Jan. 1—Annual Salon.

**NEWHOUSE GALLERIES**—  
 Oct. 15-Nov. 15—Barnett, Cherry, Skrinka, Summa, Nuderscher, Moss.

**MAX SAFFRON ART GALLERIES**—  
 Indefinite—American and foreign paintings.

**Billings, Mont.**  
**BILLINGS POLYTECHNIC INSTITUTE**—  
 Nov.—Paintings, William P. Silva, students' work, R. I. School of Design, (A.F.A.).

**Omaha, Neb.**  
**ART INSTITUTE OF OMAHA**—  
 Nov.—Water colors, Boston artists; new acquisitions of Institute.  
 Dec.—Nebraska Artists' 7th annual.

**Montclair, N. J.**  
**MONTCLAIR ART MUSEUM**—  
 Nov. 10-Dec. 23—Graphic and decorative arts.

**Newark, N. J.**  
**NEWARK MUSEUM**—  
 To Dec. 31—Czecho-Slovak Woman's Club; new additions to museum collections from abroad.

**CANTEUR ART GALLERIES**—  
 Nov. 12-Dec. 1—Paintings, A. Molarsky.

**Brooklyn, N. Y.**  
**BROOKLYN MUSEUM**—  
 Nov. 20-Jan. 1—Paintings by the New Society; work by Bavarian painters.  
 Dec.—13th annual, Brooklyn Society of Etchers; last receiving date, Nov. 8.

**PRATT INSTITUTE GALLERY**—  
 Nov. 5-24—Modern tapestries with sketches.

**Buffalo, N. Y.**  
**ALBRIGHT ART GALLERY**—  
 Nov.—Paintings, Eugene Zak; terra-cotta sculpture, Mika Mikoun.  
 Nov. 17-Dec. 17—21st annual thumb-box show, Buffalo Society of Artists.

**Elmira, N. Y.**  
**ARNOT ART GALLERY**—  
 Nov.—27 American oil paintings (A. F. A.).

**New York, N. Y.**  
**METROPOLITAN MUSEUM**—  
 From Oct. 15—Works of Goya.  
 Nov. 15-Dec. 15—Color prints for the home (A. F. A.).

**ART CENTER**—  
 Nov. 1-16—Cotton prints, American artists.  
 Nov. 5-17—Lily Kettler-Frisching.  
 Nov. 19-30—Theodore Coe, Emma L. Brock.

**AMERICAN FINE ARTS GALLERIES**—  
 Jan. 3-20—Combined show Am. Water Color Society and N. Y. Water Color Club; sending day, Dec. 21.

**ANDERSON GALLERIES**—  
 Nov. 5-24—Tiffany Foundation; portraits and decorations, J. Mortimer Lichtenauer.

**AINSLIE GALLERIES**—  
 Until Nov. 30—Special exhibition of Inness, Wyant, Thayer, Robinson, Murphy, Tryon; special exhibition, Hals, Rubens, Fragonard, Gainsborough, Lawrence.

**ARDEN GALLERY**—  
 To Nov. 20—Georges Hibbert, sculptor.

**ARTS COUNCIL**—  
 Nov.—European wall papers.

**ANN AUDIGIER'S GALLERY**—  
 Oct. 29-Dec. 15—Oils and water colors by Alta West Salisbury.

**BROWN-ROBERTSON CO., INC.**—  
 Indefinite—Color prints by British and American artists; paintings.

**D. B. BUTLER & CO.**—  
 Nov.—English sport; Morland paintings.

**DE HAUKE & CO., INC.**—  
 Oct. 25-Nov. 15—Comprehensive Redon show.

**DOWNTOWN GALLERY**—  
 Oct. 28-Nov. 17—New lithographs by Max Weber.

**DUDFINSING GALLERIES**—  
 To Nov. 18—Paintings by William Schulhoff.

**DURAND-RUEL GALLERIES**—  
 Nov. 1-14—H. H. Newton.

**G. R. D. STUDIO**—  
 Nov. 19-Dec. 1—N. Y. Society of Women Artists.

**EHRRICH GALLERIES**—  
 Nov.—Old masters.

**FERARGIL GALLERIES**—  
 Oct. 29-Nov. 10—Paintings by Kenneth Adams; English water colors.

**FINE ARTS**—  
 To Nov. 14—Paintings, E. P. Stedelman.

**NOV. 12-24**—Paintings, Phyllis Blundell; American etchings.

**PASCAL M. GATTERDAM GALLERY**—  
 Nov.—Paintings by Paul Plachke.

**GRAND CENTRAL GALLERIES**—  
 Oct. 24-Nov. 7—Bronze, Charles M. Russell.

**TO NOV. 10**—Lawrence Tenny Stevens.

**NOV. 20-DEC. 8**—Members' prize exhibition.

**HELEN HACKETT GALLERY**—  
 Nov. 3-19—Portraits, Dorothy Vedder.

**HARLOW, McDONALD & CO.**—  
 Nov. 3-24—Memorial exhibition of paintings and prints by Warren Davis.

**NOV. 3-19**—Marguerite Kirmse.

**THE GALLERY OF P. JACKSON HIGGS**—  
 Paintings by old masters; ancient sculpture; Greek, Roman, Syrian, Egyptian glass and antiquities.

**HOLT GALLERY**—  
 Nov. 6-30—Hamilton memorial.

**FREDERICK KEPPEL & CO.**—  
 To Nov. 24—Early engravings, woodcuts.

**KLEEMANN-THORMAN GALLERIES**—  
 Indefinite—Etchings by modern masters.

**KNOEDLER GALLERIES**—  
 Nov. 12-18—A century of French painting.

**KRAUSHAAR GALLERIES**—  
 Nov. 19-Dec.—Paintings by Walter Pach.

**LITTLE GALLERY**—  
 Nov. 5-17—Handwrought silver.

**JOHN LEVY GALLERIES**—  
 Indefinite—Ancient and modern paintings.

**MACBETH GALLERY**—  
 Oct. 30-Nov. 12—Decorative paintings.

**MILCH GALLERIES**—  
 Nov. 13-26—Water colors, Frederick Lowell.

**NOV. 5-17**—Robert Vonnoh's paintings; miniatures, Eulabie Dix Becker.

**MONTROSS GALLERY**—  
 Nov. 12-24—Paintings, Oliver Chaffee.

**MORTON GALLERIES**—  
 To Nov. 15—Paintings by Shampianer.

**NATIONAL ACADEMY OF DESIGN**—  
 Nov. 27-Dec. 16—Winter exhibition.

**NATIONAL ARTS CLUB**—  
 Nov.—23d annual of "Books of the Year."  
**NATIONAL ASSN. OF WOMEN PAINTERS & SCULPTORS**—  
 Nov. 5-24—Small pictures.

**NEW ART CIRCLE**—  
 Nov. 1-17—Paintings, A. F. Levinson.

**NEWHOUSE GALLERIES**—  
 Nov.—Alpine sketches, Albert Gos.

**OPPORTUNITY GALLERY (Art Center)**—  
 To Nov. 12—Paintings selected by Boardman Robinson.

**NOV. 15-DEC. 12**—Second show.

**PEN AND BRUSH**—  
 Nov. 1-30—Paintings by club members.

**PUBLIC LIBRARY**—  
 Nov.—March—Black-and-white engravings by noted artists of Stuart portraits, gallery 316; 100 American engravers, gallery 321.

**SALMAGUNDI CLUB**—  
 Nov. 23-Dec. 14—Annual water color show; receiving date, Nov. 16.

**SCHOEN GALLERIES**—  
 Nov. 1-15—Modern glass and rugs.

**JACQUES SELIGMANN & CO., INC.**—  
 Permanent exhibition of ancient paintings, tapestries and furniture.

**E. & A. SILBERMAN**—  
 Until Jan. 1—Old masters and antiques.

**MARIE STERNER GALLERIES**—  
 To Nov. 15—Portraits by Neville Lewis.

**NOV. 15-DEC. 1**—Water colors, drawings, sculpture prints by Americans.

**VAN DIEMEN GALLERIES**—  
 Through Nov.—Rubens, Van Dyck.

**VINKAY GALLERIES**—  
 Oct. 15 through autumn—Wetherfield collection 17th and 18th century English clocks.

**WESTON GALLERIES**—  
 Regular exhibitions of contemporary art; old masters.

**WEYHE GALLERIES**—  
 Nov. 12-24—Alice D. Laughlin.

**WILDENSTEIN & CO.**—  
 Oct. 20-Nov. 9—Paintings by Pierre.

**HOWARD YOUNG GALLERIES**—  
 Indefinite—Selected group of important paintings.

**Rochester, N. Y.**  
**MEMORIAL ART GALLERY**—  
 Nov.—Canadian exhibition; Spanish paintings; Durer prints; Alpo Tuoro drawings; Christmas card designs.

**Akron, O.**  
**AKRON ART INSTITUTE**—  
 Nov.—Ohio-born women artists.

**Cincinnati, O.**  
**CINCINNATI MUSEUM**—  
 Nov.—Ohio Print Makers' exhibition.

**TRAXEL ART CO.**—  
 Nov. 3-15—Water colors, Emma Mendenhall.

**NOV. 17-DEC. 1**—Paintings, Edward C. Volkert.

**Cleveland, O.**  
**CLEVELAND MUSEUM**—  
 Nov.—"Representative Art Through the Ages;" Wade textiles; small soap sculpture; etchings, Louis C. Rosenberg; American Indian paintings, pottery, etc.; laces from Museum collection.

**KORNER & WOOD GALLERY**—  
 Nov. 15-22—Paintings, prints of hunting.

**Columbus, O.**  
**GALLERY OF FINE ARTS**—  
 Nov.—4th annual Ohio Water Color Society.

**Dayton, O.**  
**DAYTON ART INSTITUTE**—  
 Nov.—Paintings, Harry L. Hoffman, and students' work from A. K. Cross School (A. F. A.); Mexican pottery, N. Y. Art Center.

**Oberlin, O.**  
**OBERLIN COLLEGE**—  
 Nov. 1-15—Alpine landscapes, Gos (A. F. A.).

**Oxford, O.**  
**WESTERN COLLEGE FOR WOMEN**—  
 Nov.—Prints for schools (A. F. A.).

**Toledo, O.**  
**TOLEDO MUSEUM OF ART**—  
 Nov.—Oriental Art; Old and Modern Prints.

**MOHR GALLERIES**—  
 Nov. 1-25—Paintings, Alexis Jean Fournier.

**Youngstown, O.**  
**BUTLER ART INSTITUTE**—  
 Nov.—Paintings of clipper ships.

**Stillwater, Okla.**  
**A AND M COLLEGE**—  
 From Nov. 17—Oklahoma Artists' Annual.

**Philadelphia, Pa.**  
**ART CLUB OF PHILADELPHIA**—  
 Nov. 15-Dec. 5—Modern French paintings.

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**PHILADELPHIA ART ALLIANCE**—  
From Oct. 26—Brainard Lemon silver.  
Nov.—East Indian water colors (A. F. A.).  
**PA. ACADEMY OF FINE ARTS**—  
Nov. 4-Dec. 9—26th Annual Exhibition Philadelphia Water Color Society and 27th Annual Exhibition Pennsylvania Society of Miniature Painters.

Jan. 27-March 17—124th annual exhibition of oils and sculpture; entry cards until Dec. 27; work received until Jan. 7.

**PHILADELPHIA MUSEUM**—  
Nov. 12-Dec. 9—International show, ceramic art.  
**PLASTIC CLUB**—  
Nov. 14-Dec. 6—Small paintings.

**PRINT CLUB OF PHILADELPHIA**—  
To Nov. 17—Lithographs by American modernists.

**AINSLIE GALLERIES**—  
Oct.-Nov.—Ten paintings by George Inness; early American and English portraits.

**Pittsburgh, Pa.**  
**CARNEGIE INSTITUTE**—  
Oct. 18-Dec. 9—27th International.  
**MANCHESTER EDL. CENTER**—  
Nov.—Prints circulated by A. F. A.

**Providence, R. I.**  
**RHODE ISLAND SCHOOL OF DESIGN**—  
Nov. 8-Dec. 2—Annual exhibition of recent American paintings.

**NATHANIEL M. VOSE GALLERIES**—  
Nov.—English, French, Dutch artists; portrait drawings, Charles Menges.

**Charleston, S. C.**  
**CHARLESTON MUSEUM**—  
Nov. 18-25—Bird pictures by Alice R. H. Smith, George M. Sutton, Edward Von S. Dingle and others.

**Memphis, Tenn.**  
**BROOKS MEMORIAL ART GALLERY**—  
Nov.—National Academy paintings and Japanese prints (A. F. A.).

**Nashville, Tenn.**  
**NASHVILLE MUSEUM OF ART**—  
Nov. 16-30—Southern States Art League.

**Dallas, Tex.**  
**HIGHLAND PARK GALLERY**—  
From Nov. 4—Paintings, Eliot Clark, Spences Nichols, Murray Bewley, Karl Anderson, Grace Spalding John.

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OIL WATER TEMPERA PASTEL

Nov. 25—Paintings, Frank Klepper.

**Denton, Tex.**

**COLLEGE OF INDUSTRIAL ARTS**—  
Nov. 1-15—Metropolitan loan (A. F. A.).  
Nov. 15-30—Prints for schools (A. F. A.).

**Houston, Tex.**

**MUSEUM OF FINE ARTS**—  
Nov.—Albert Barker, lithographs; Frederic Browne, oils; John David Brinn, sculpture.  
Dec.—Both groups, Southern States Art League.  
**HFRZOG GALLERIES**—  
Nov. 1-15—Woodblocks, Paul Schwertner.

**San Antonio, Tex.**

**WITTE MEMORIAL MUSEUM**—  
Nov. 15-Dec. 1—Water colors, Isabel Whitney.

**Salt Lake City, Utah**

**MERRILL HORNE GALLERIES**—  
Nov.—Utah etchers.  
Dec.—Utah Women Painters annual.  
**NEWHOUSE HOTEL GALLERIES**—  
Nov.—Water colors by 20 artists.

**Lynchburg, Va.**

**LYNCHBURG WOMAN'S CLUB**—  
Nov. 9-22—Landscape Club of Washington.

**Norfolk, Va.**

**THE ART CORNER**—  
Nov. 4-10—4th annual exhibition.

**Richmond, Va.**

**WOMAN'S CLUB**—  
Nov. 1-15—Paintings, etchings, Alfred Huttly.

## Hurley Pastel Crayons

are the shorthand medium for sketching from nature. They are PERMANENT, CRISP, BRILLIANT and VELVETY. They look and act like pastels, but

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Nov. 15-30—Paintings, Ashton Wilson.

**Seattle, Wash.**

**HENRY GALLERY (U. of Wash.)**—  
Oct. 6-Nov. 15—Provincetown moderns.

**Madison, Wis.**

**MADISON ART ASSOCIATION**—  
Nov.—Madison artists.

**Milwaukee, Wis.**

**MILWAUKEE ART INSTITUTE**—  
Nov.—Durer exhibit; Russian ikons; Nalugian collection oriental rugs; lithographs, William S. Schwartz.

**MILWAUKEE JOURNAL GALLERY**—  
Nov.-Dec.—Sicilian paintings, Gaetano Busalacchi.

**Oshkosh, Wis.**

**OSHKOSH PUBLIC MUSEUM**—  
Nov. 1-25—George Pearse Ennis.

## Dasburg Paints in Denver

Andrew Dasburg, who won the third prize at the Carnegie show in 1927, is temporarily a resident of Denver. He is painting the portrait of Mrs. Charles Hughes, mother of Gerald Hughes of that city, and is occupying the guest studio of Chappell House.

## J. BLOCKX FILS

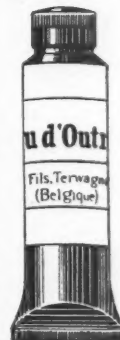
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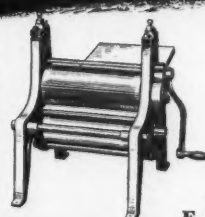
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## Polish Fervor



"Jeune Polonoise." Ceramic by Mika Mikoun.

Paris critics found much to praise in the work of Mika Mikoun, a sculptor in ceramics, and now American critics are writing about her strangely appealing effects in a field in which she is pre-eminent. The Albright Art Gallery in Buffalo is showing her work at the same time that it is displaying the paintings of another Polish artist, the late Eugene Zak. These two exhibitions will be shown at Durand-Ruel's, New York, in January.

Llorens Artigas, in *Information Feminine*, Paris, expressed well the general view of Paris critics when she said of Miss Mikoun: "Her creative needs as a ceramist, added to her quality as sculptor, animate her entire work with a new impulsion productive of ever varied modes of beauty. Her work is clear, precise, direct. But even in the correctness of her forms Mika Mikoun preserves the sap of an expansive vitality and the impetuous force of a fervent romanticism held within the bounds of an austere grace."

## A Disappearing Mummy

Twenty-five years ago a Baptist clergyman made a sabbatical journey to Egypt and the Holy Land. He brought back with him the mummy of an Egyptian princess in a well preserved mummy case, and gave it to the little museum on the top floor of the public library at Hackensack, N. J., where for a quarter of a century it has been the wonder of Bergen County. The other day the curator, Mrs. Frances Westervelt, opened the case. She found two left feet and one hand. That was all, except stuffing. The clergyman had been shown an able bodied mummy, but a "mistake" had been made in delivery.

**MORAL:** Buy your mummies of a reliable mummyman.

## Levy Wins Salmagundi Prize

At the annual exhibition of etchings, pencil drawings, lithographs and black-and-white illustrations at the Salmagundi Club, New York, William Auerbach-Levy won the Samuel T. Shaw prize for the best etching. Frank H. Schwartz was awarded the Joseph S. Isadore prize for the best drawing. The display continues until Nov. 9.

## "Hollywooden"

If it was a bid for publicity it succeeded, and in a most artistic way, the story of how Gloria Swanson's portrait was painted by Leon Gordon, then stolen by the artist, repainted, and given back to the sitter. Arthur Millier, art critic of the *Los Angeles Times*, printed it with a reproduction of the painting. Anyhow, in Los Angeles, the movie industry represents a perceptible percentage of the city's wealth and business, and a movie queen makes "good copy" for the newspapers in a sense that does not exist elsewhere.

The actress had posed in the artist's studio in the Ambassador tower many times, and was a most difficult subject, her face expressing as many moods in a day as a dozen of her character parts. The portrait was finally pronounced finished, and a reception was given where it was admired by numerous friends, including "society people," for the heroine married a French title. But the artist was dissatisfied, and at the first opportunity he purloined the picture, and painted it over to suit himself, free from the changing appearance of the marquise. Mr. Millier, who is himself a well-known artist, concludes:

"Where before there was only the tragedienne, the portrait is now illuminated by her eagerness and lightened by hints of the little imp that is equally a part of this strange medley of instincts. Nothing succeeds like audacity—when it succeeds."

## Chided by His Friend

Alexander Hogue, one of the younger Dallas artists, who spends part of each year in Taos, gently chides his friend Ernest L. Blumenschein, in the *Southwest Review*, for advising Americans to study abroad: "To hear 'Blumey' tell of his early rebellion against hackneyed European subjects, makes me wonder why he now advises young artists to go to Europe to study."

"He is a staunch admirer of George Bellows, and I wonder how he can forget that Bellows never left the borders of this country for his education and even refused a European traveling scholarship because he wanted to dispel the art students' European complex. Has he forgotten his rebellion toward hackneyed European subjects in vogue during his student days at the Academie Julien in 1896? Surely apples today are as hackneyed and overdone as madonnas were yesterday."

He says of the Blumenschein of today: "Now, thirty years later, at the age of 54, when most artists are beginning to decline, Ernest L. Blumenschein, N. A., is still a young man. . . . In the summer of 1927 he won the Veterans' singles tennis championship of three states. He and a younger man in Santa Fe paired and won the state doubles championship against all comers. At home in Taos his daughter Helen leads him in a whirl of outdoor life as they play tennis, ride, fish and camp together."

## Acquire a Barthel Bruyn

A portrait of a young lady by Barthel Bruyn, a German painter of the Renaissance period, has been acquired by Mr. and Mrs. Ernest Rosenfeld of New York, through the Wildenstein Galleries. For many years it was in the Hax collection in Cologne. Dr. Max J. Friedlander of the Kaiser Friedrich Museum has called the painting one of the artist's finest works.

## A Prince Comes



"Portrait of Prince Gian Carlo dei Medici," by Justus Susterman.

Susterman's portrait of Prince Gian Carlo dei Medici (afterwards Cardinal) has been sold to an American collector by M. Knoedler & Co. The painting, a large canvas, was obtained at the Holford sale in England last May for about \$65,000, a record price for this artist. It was lent by executors of the estate of Sir George Holford to the exhibition of Flemish and Belgian art in 1927.

Susterman was a friend of Van Dyck, whose influence is strongly shown in his work. He was court painter to Cosimo II from 1620 until his death. The subject, Cosimo's son, a young man with blue eyes and brown curly hair, is attired in a richly embroidered pale green doublet fastened with points of red ribbon, slashed sleeves showing crimson lining and undersleeves, and a collar of point lace. The crimson breeches are embroidered with lines of gold braid below the knee. His large gray felt hat is trimmed with red and white feathers.

## In the Japanese Manner

Tetsuzan Hori, Japanese painter who works in the old manner, uninfluenced by the methods of the Occident, has arrived in San Francisco and will visit New York and Paris. He exhibited at the Women's City Club in San Francisco, and gave a demonstration of painting with an interpreter at his side.

After the manner of Oriental artists, Hori works entirely from memory, making preliminary excursions for observation, study and inspiration. He seeks to give the western world understanding and appreciation of the pure Japanese in art.

## Louvre Shows Durer Masterpiece

The famous picture by Albert Dürer representing Saint Jerome and dated 1521, was shown for several weeks at the Louvre. This masterpiece, which belongs to the Museum of Ancient Art in Lisbon, had been loaned to the exposition at Nuremberg.

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